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Colour theory

Tonal value painting

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 Painting tips

gather three artists to solve
common Painter problems



Mixed media

Inspirational advice for merging
traditional materials with Painter



Pen and ink

Creative guide to getting the
most from pen and ink effects

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K200D

PENTAX

Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



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Watercolour landscapes

Experiment with a truly traditional style of painting



P 52

Art Study

Come in from the cold with our Art Study guide to painting indoors



P 58

Tonal value painting

Work with tonal values to achieve a unified and balanced composition



Paul Cézanne's influence on modern art can't be underestimated. Widely considered to be the link between Impressionism and Cubism, this 19th Century painter was among the first

to popularise the idea that a painting is a work of art. This issue, Tim Shelbourne explores how Cézanne's ideas and practises can help you to create a masterpiece of your own.

Also this issue, Brad Sutton helps us to understand the idea of tonal values and the reasons for using them, and shows how this thankless toning task has been made easier and more fun in Painter. Reader Pat Brennan shares her texturing tips in our mixed media tutorial, and Wen-Xi Chen dives into the traditional art of watercolour landscapes. Our feature this month provides the solutions to 25 Painter problems, thanks to the input of three top digital artists (and a few well-placed words from yours truly!), while our Drawing 101 guide to real media helps you get to grips with the tricky, yet eminently stylish quirks of pen and ink.

Enjoy your painting!

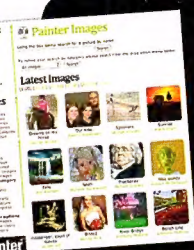
April

April Madden, Technical Editor
april.madden@imagine-publishing.co.uk

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If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.com and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Downloadable resources
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



ISSUE TWENTY-TWO

Contributors Our panel of experts



Nick Spence

www.nick-spence.com

Nick brings another interview to our shore this issue and catches up with Kirsi Salonen to find out more about her myth-inspired artwork



Pat Brennan

www.paintermagazine.co.uk/moonmomma

Pat joins us to share her unique method of mixing media. All that's required is some ink and watercolour backgrounds, a photo and, of course, Painter!



Wen-Xi Chen

www.acidlullaby.net

Traditional watercolours are a delight to work with and bring fantastic results to the table. Wen-Xi shows how to get the same effect with Painter's Watercolor brushes



Tim Shelbourne

www.timshelbourne.co.uk

Tim took care of our cover this issue, showing how to turn a rough sketch into a painting in the style of the great Cézanne. Try it for yourself inside!



Cat Bounds

www.pbase.com/catbounds

Interiors are always an unexpected source of art inspiration and Cat is here to show you how a humble room can be turned into a painting masterpiece



Brad Sutton

www.artwanted.com/BSutton

Tonal value is one of those floaty terms that seem to permeate most art books, so we get Brad to show you exactly what it is and how it can help your painting



Sophie Elliot

Sophie's immersion in the world of traditional art carries on with a look at how pen and ink work. It's amazing how different tools and applications can affect the final effect and all are explored inside



Jill Garl

www.hannahseyesphotography.com

Jill tackles part of the Art Class this issue to bring you advice on a variety of topics, including choosing appropriate backgrounds for children's portraits



Jim Scullion

www.jimscullion.co.uk

Jim takes care of the rest of the Art Class and delves into quandaries such as composition, merging photos for the best painting and animal portraits



Anne Carter-Hargrove

www.cadmiumdreams.com

Anne tackles an interesting task this issue - that of making a silhouette cutout. It lets you get imaginative with the brushes...



If you would like to contribute, email april.madden@imagine-publishing.co.uk

COREL painter™ Official Magazine

Imagine Publishing Ltd
Richmond House
33 Richmond Hill
Bournemouth
Dorset BH2 6EZ
+44 (0) 1202 586200
Website: www.paintermagazine.com

Magazine

Editor in Chief

Jo Cole

01202 586224

jo.cole@imagine-publishing.co.uk

Technical Editor

April Madden

01202 586201

april.madden@imagine-publishing.co.uk

Sub Editor

Katy Tanner

Designer

Alison Innes

Senior Art Editor

Lora Barnes

Head of Design

Ross Andrews

Contributors

Cat Bounds, Pat Brennan, Anne Carter-Hargrove, Wen-Xi Chen, Julie Easton, Sophie Elliot, Jill Garl, Susi Lawson, Joanna Michalak, Jim Scullion, Tim Shelbourne, Nick Spence and Brad Sutton

Special thanks to...

The germ-slaying pixie

Cover disc

Interactive Media Manager

Lee Groombridge

Head of Digital Projects

Stuart Dixon

Multimedia Editor

Tom Rudderham

CORXtrahelp@imagine-publishing.co.uk

Advertising

Digital or printed media packs are available on request.

Head of Sales

James Hanslip

01202 586423

james.hanslip@imagine-publishing.co.uk

Account Manager

Jennifer Farrell

01202 586430

jennifer.farrell@imagine-publishing.co.uk

Account Manager

Hang Deretz

01202 586442

hang.deretz@imagine-publishing.co.uk

Classified Sales Executive

Adam Flooks

01202 586418

adam.flooks@imagine-publishing.co.uk

International

Official Corel Painter Magazine is available for licensing.

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International Manager

Cathy Blackman

+44 (0) 1202 586401

Email: licensing@imagine-publishing.co.uk

Subscriptions

Subscribe to Official Corel Painter Magazine today!

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Web: www.imaginesubs.co.uk

13 issue subscription (UK) - £62.40

13 issue subscription (Europe) - £70.00

13 issue subscription (rest of the world) - £80.00

Circulation

Circulation & Export Manager

Darren Pearce

01202 586200

Production

Production Director

Jane Hawkins

01202 586200

Founders

Managing Director Damian Butt

Finance Director Steven Boyd

Creative Director Mark Kendrick

Printed by

William Gibbons & Sons Ltd, 26 Planetary Road, Willenhall, West Midlands, WV13 3XT

Official Corel Painter Magazine is distributed by Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT. 0207 429 4000

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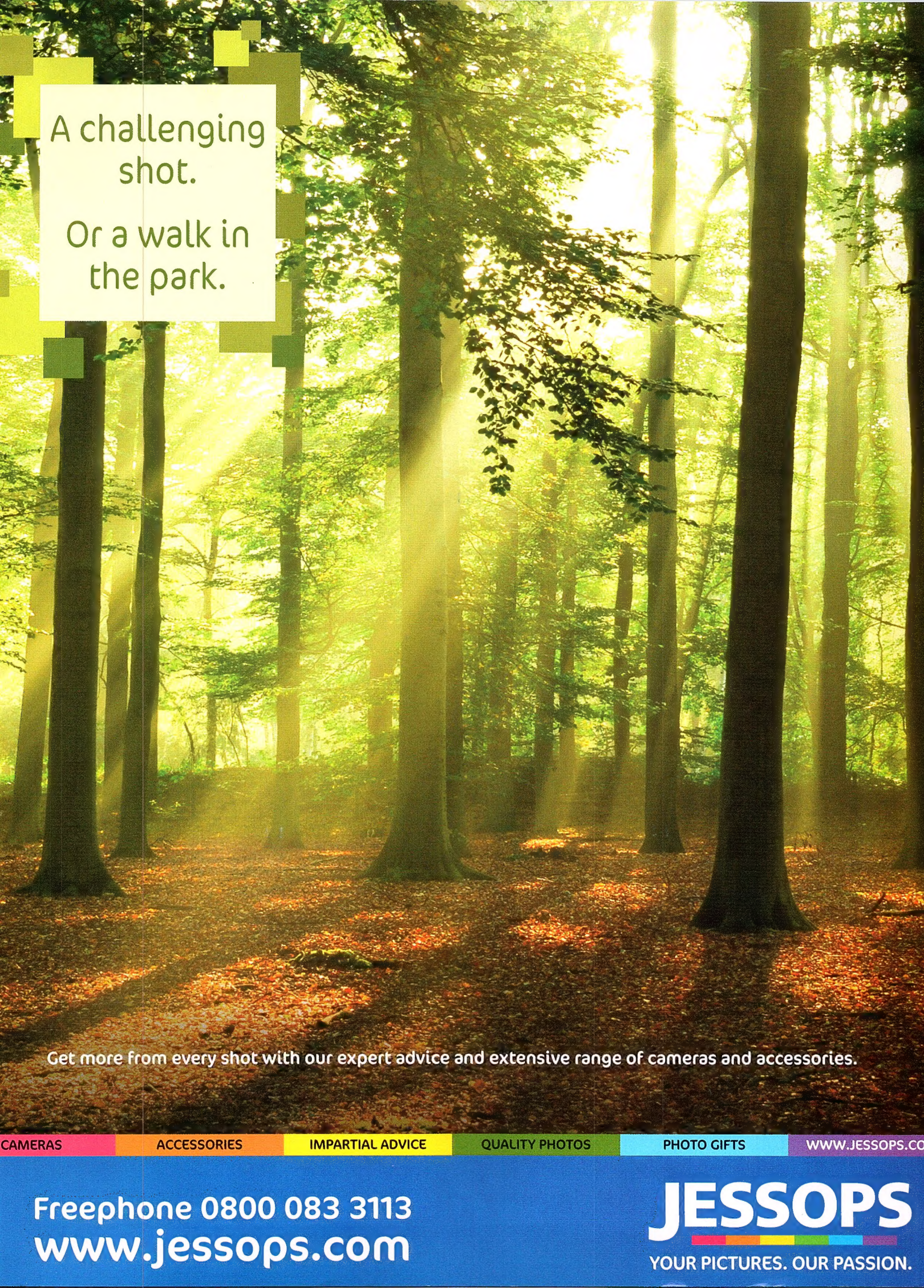
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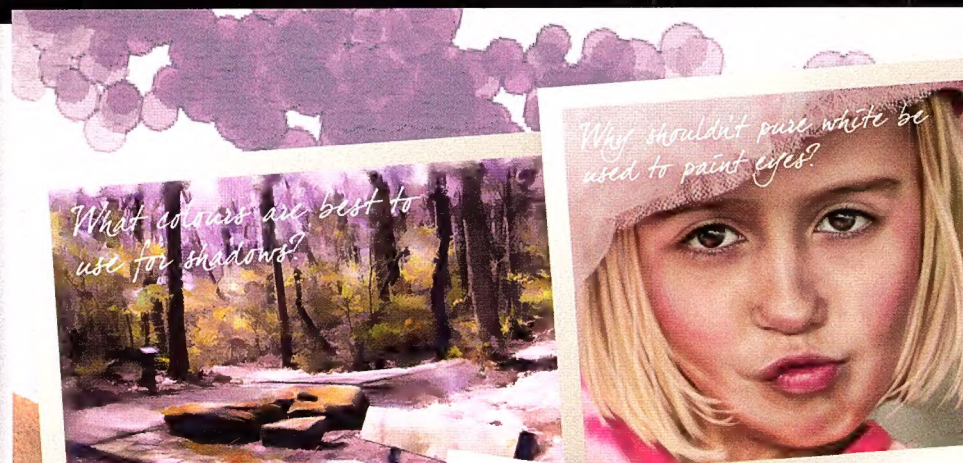
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Feature 25 Artistic problems solved

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We sort out some common Painter queries to help you in your artistic vision

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EXPERIMENT WITH PAINTERS
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CÉZANNE

WORK IN THE STYLE OF THIS ICONIC
ARTIST USING OUR TUTORIAL AND
SOME IMAGINATION

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WIN!
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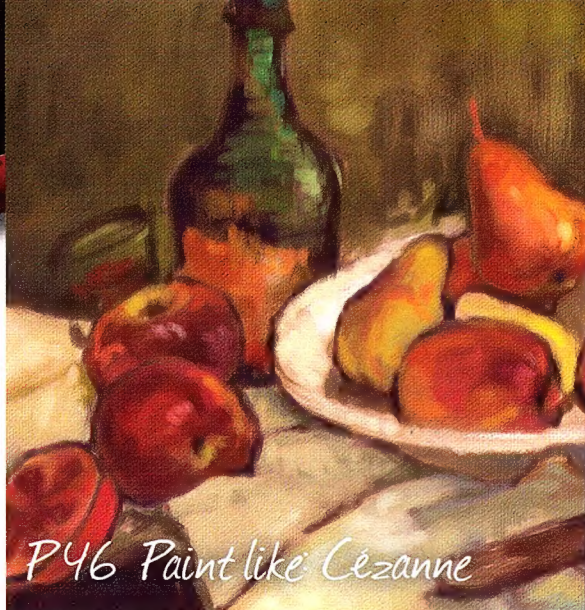
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Myth and fantasy play a vital role in Kirsi Salonen's work, and combine for spectacular images. We caught up to find out more



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It's surprising the different effects that can be achieved with the humble coupling of pen and ink. We show you some of the options and techniques open to you

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Create inspirational art



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We show how to merge traditional materials with digital for stunning portraits



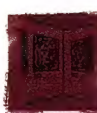
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See how Tim Shelbourne created our fruity cover and then have a go yourself



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Confused by what tonal painting is? Check out our tutorial to see how it works

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The G2200WT is looking good

BenQ launches widescreen portrait format HD monitor

EQUIPMENT

Recently we had the chance to take a look at BenQ's new range of HD-ready widescreen monitors. This reasonably priced brand has always displayed excellent quality and value for money, but now the company is promoting itself to more sophisticated audiences and has produced something that will really get digital artists excited.

The BenQ G2200WT is a 22-inch widescreen monitor, boasting adjustable height and viewing angles. But it doesn't just tilt a bit – it can be flipped around to portrait format in one simple lift-and-turn manoeuvre. For those of us who paint in a portrait format this is a real benefit. How

many times have you wanted to step back from your work to look at it, only to find that it's almost impossible to fit the entire image on screen without zooming out to a much smaller size? Unless you flatten your image to a JPEG or do a test print, you can't step away and see it at anything approaching full size. But thanks to the G2200WT and its accompanying software, you can flip your monitor around and the program you're using will flip with it. If you regularly paint portraits using Painter, this will make your composition feel a lot more intuitive as you're working, and may even speed up your workflow a bit. With 16.2 million colours, you will be able to crisply reproduce any tone or shade you



care to paint, and the adjustable height and viewing angles mean that you'll get a much more comfortable experience when you're painting for hours on end.

We all use our computers for much more than painting though, and this display is no one-trick pony. It's HD-ready, so you can watch high definition Blu-Ray discs or TV, and with a five microsecond response time it makes a pretty good choice for gamers too. It costs £150 and you can get more information from www.benq.com, or check out our full review next issue.

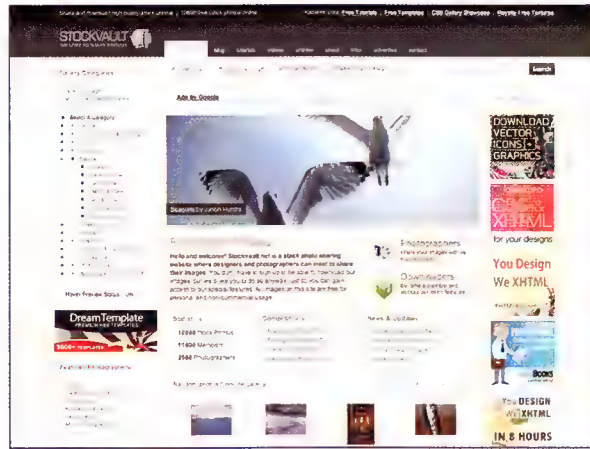
The G2200WT flips from a regular horizontal viewing angle to portrait format

RESOURCES

Reference photos for free

Improve your drawing skills using photos

When it comes to improving your artwork, reference photos are a powerful tool. Whether you are using them to draw and paint freehand, or as a basis for cloning, they allow you to understand how to see the world and then capture it in your art. Most people have a digital camera to take snapshots of interesting scenes, but don't forget to make use of some of the free photos sites out there. Stockvault.net (www.stockvault.net) is a useful site to visit, since you can access all of the images without even having to sign up! There is a fantastic array of choice here, all organised into useful categories so you can browse the type of image you are after. When the thumbnails appear, just hover your mouse over to see a larger version, making selection an absolute breeze. Definitely one for your bookmarks!



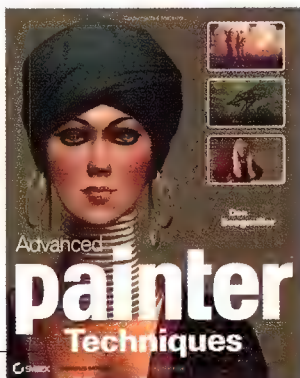
Stockvault.net will sort you out with heaps of quality free images to use in your personal and non-commercial projects

BOOKS

Advanced Painter techniques

Artist Don Seegmiller publishes a new Painter book

Widely renowned artist and Corel Painter master Don Seegmiller has written and illustrated a new book on Painter. Aimed at established, practised users of the program, the book looks at some of the more advanced techniques that can be used in Painter. Don Seegmiller is well known for his figure drawing and fantasy portraits, and for his dramatic, colourful and often comical paintings of monsters (generally accompanied by a worried-looking, cuddly pink toy).



Advanced Painter Techniques by Don Seegmiller is aimed at intermediate and advanced Corel Painter users. It retails at £26.99

Microsoft releases

RESOURCES

Create collages from your photos quickly and easily



AutoCollage allows Windows users to stitch photographs into collages easily

Hot on the heels of the latest update to landscaping program PhotoSynth comes AutoCollage, a new product from Microsoft Research Labs. AutoCollage allows Windows users to knit photos together into a 2D collage.

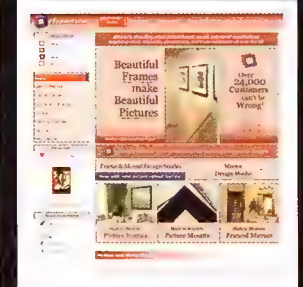
For digital painters working from a photo reference, or even trying their hands at a Cubist-style landscape, AutoCollage can provide a quick and easy way to build up the photo reference for the scene you require, without having to mess about with layer masks and blend modes. You could then work up a clone or Quick Clone of the image into a full painting. You can pick AutoCollage up for £19.90 from <http://research.microsoft.com/autocollage/Download.aspx>

And if you like AutoCollage and PhotoSynth, why not check out Microsoft Research Labs' inking tool, InkSeine?



In short

Creative happenings from around the world



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eFrame is a leading online frame manufacturer who produce a wide range of made-to-measure frames and mounts for photos, artwork and even mirrors. Competitively priced and with over 24,000 satisfied customers to date, they're a great supplier for digital artists. Check out www.eframe.co.uk

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This issue's CD contains £80 (around \$160 USD) worth of iStockphoto images completely free! You can use them in non-commercial works or as a photo reference for sketches. And remember, you can also sell your own photos, images and vector art through iStockphoto too.



Colorstrology

Colorstrology.com (www.colorstrology.com) is a fun site that tells you the Pantone colour for the month you were born, plus a personalised one for the day itself. We came out with a fiery Cayenne and a stylish Deep Periwinkle. If you want to work with the personalised colours, a Pantone reference is supplied.

NOV 06 Issue 23 of OPM on sale!

Next issue we're getting festive, with an Output tutorial on creating an Advent Calendar for the holidays and a Paint Like on the Italian Renaissance. We'll be showcasing some new talent on our pages too, so don't miss it!



Four Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

Send your letters to...

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Brush presets

I really liked the video tutorial on the CD supplied by Gnomon Workshop. However, when I try the same brushes with apparently the same settings (according to the screenshot) they behave very differently. I was wondering if you could enlighten me?

When I use the F-X Glow brush with a dark colour (as they do on the video) it renders a dark airbrush-like mark. Then, if I repeat it several times, a glow of coloured

light builds up in the middle of the dark mark. On the video, Ryan uses the F-X Glow brush to create a glow right away, without a lot of repeat strokes on top of each other and without getting the dark fringe that I get from the first strokes. How does he do this? Also, with Digital Watercolor>Simple Water, I get a series of artificial looking overlapping circles (semi transparent dab-prints). It doesn't look very nice and Ryan doesn't seem to get the same effect on the video. Any hints?

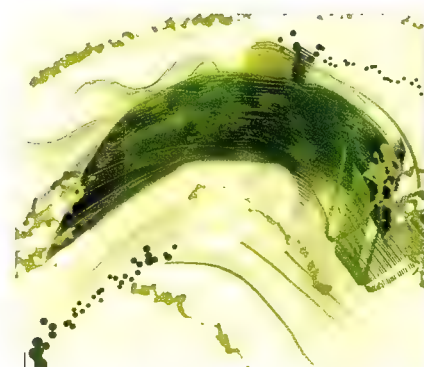
Tom Pike

Take a look at the canvas colour Ryan Church uses in his Gnomon Workshop tutorials. Like most concept artists specialising in vehicles, he favours a desaturated charcoal grey rather than white or cream. The F-X Glow brush is affected by the colour underneath it, whether that's paint or the layer itself.

Meanwhile, to get a smoother effect from the Simple Water brush, go to Window>Brush Controls>Show General and change the Dab Type. By default, Simple Water is set to Circular, so change it for a smoother one (we like Blend Camel Hair). You can see all the different Dab Types that can be used here with this brush.

Giant canvases

I would like to reproduce the wet-brush technique of James Nares at full size. He uses very large brushes (the size of

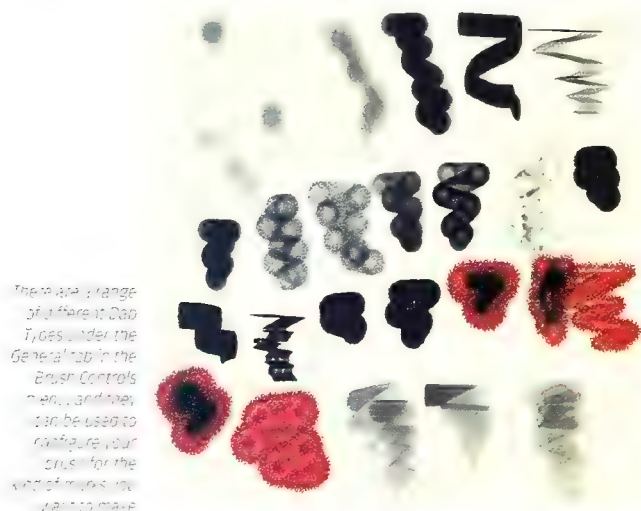


Reproducing James Nares' work on screen is one thing, but at actual size it's quite another matter!

brooms) on large canvases. The technique provides a three-dimensional look through mixing black or dark accent colours with a primary colour:

Phil Alden

The biggest issue you'll come up against when trying to reproduce James Nares' technique is printing at full size. You'd need to get your piece printed professionally and go over it with varnish to get a 3D impasto effect, which will produce his signature silky paint look. For display on screen, however, it's a fairly simple process in Painter X. Start with the Real Bristle>Real Fan Soft brush. This will give you the waves and curves seen in Nares' work. Swirl it onto the canvas in a fairly dark colour, then make a new Liquid Ink layer and use the



There are a range of different Dab Types under the General tab in the Brush Controls menu, and they can be used to configure your brush for the kind of marks you want to make

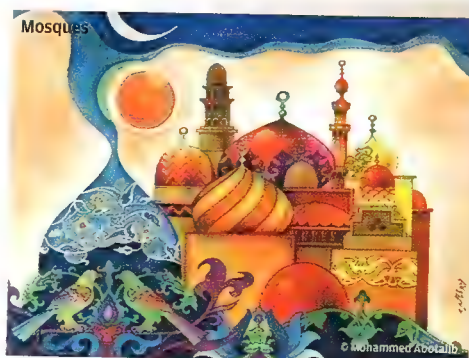
Featured gallery

Our favourite reader's gallery this month

Mohammed Abotalib

www.paintermagazine.co.uk/user/abotalib

Illustrator Mohammed Abotalib has been wowing visitors of the Painter website with his delicately drawn, richly coloured pieces. With artwork that embraces a whole spectrum of genres, from mythical images rendered in a traditional Persian style to clever commentaries on the issues of the day, which merge elements of surrealism, comic books and Pop Art, Mohammed's work displays an absolutely flawless technique. You'll find something in his gallery to wow you too



Story





Skateboarding Friends by Lesley Hayes

Coarse Bristle and Coarse Bristle Resist to make textured highlights and accents. Use the Impasto>Depth Loftier brush to pull areas of the swirls forward, and the Depth Eraser to push some back – giving a 3D look. Finish off with trails of Liquid Ink>Clumpy Ink 4 and Pens>Leaky Pen to give the impression of drips from large brushes. It's worth noting that James Nares typically works in oils on linen, so why not experiment with some smaller cloth canvases using digital grounds for printing?

are time-consuming and take a lot of concentration, so when I have time to relax and work on a larger canvas I turn to Corel Painter – but I hate it when I'm made to feel that it's all come about by the press of a key or the click of a mouse! I hope more people come to understand that digital painting is as difficult and demanding as any other artistic canvas.

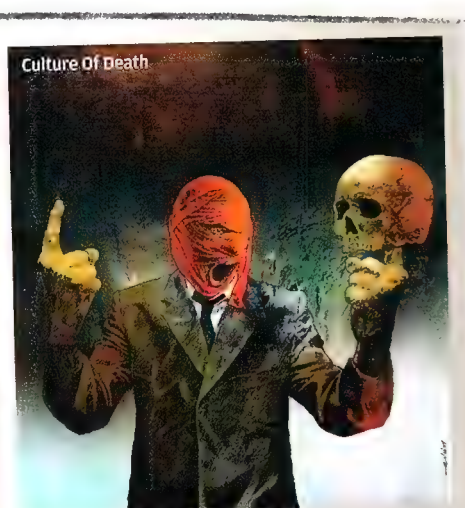
Lesley Hayes

Keep it real

How do you convince people when they see the work you've spent hours creating with your digital paintbox that it isn't done by the computer?

I've always drawn or painted, and I studied Graphic Design at college. I now paint miniatures and I'm a member of both the Royal Miniaturist's Society and the Hilliard Society Of Miniaturists. As you can imagine, these small detailed paintings

You're preaching to the choir here, Lesley! However, it's so easy to slap a filter over a photograph and come out with something that looks good that some people are apt to dismiss digital art as a quick and easy exercise in button-pushing. We reckon you should sit all naysayers down in front of your computer with their very own copy of **Official Corel Painter Magazine** and fire up Painter for them to have a play with. Exploring the unique techniques of digital painting will be a great deal more demanding than they previously thought – and a great deal more rewarding too!



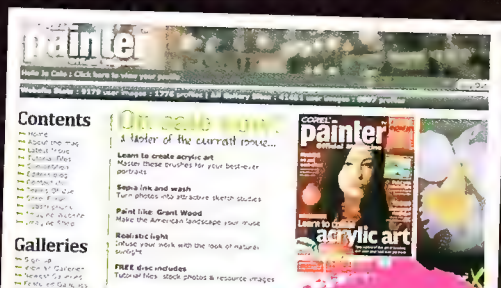
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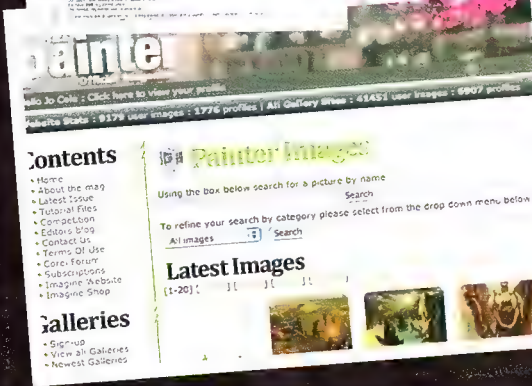
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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www.paintermagazine.co.uk today!



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www.kirsisalonen.com and <http://kisalonen.cgsociety.org/gallery>
2D artist, freelance illustrator and writer
Remington Scott, Fantasy Flight Games, Black Halo Entertainment,
Altair Australia Books



*Ship At Dawn A more
Impressionistic painting from
Kirsi Salonen who regularly enjoys
speed painting, spending a few
hours creating a single image*

An interview with... **Kirsi Salonen**



Myths, adventure and storytelling are at the heart of Kirsi Salonen's fantasy art. Nick Spence meets her...

Kirsi Salonen is an up-and-coming digital artist whose reputation has steadily grown since achieving a Bachelor Of Fine Arts from South Carelia Polytechnic, Finland. Her work has featured on numerous websites, and has led to commissions from book publishers and animation studios, as well as album art for various bands. Working primarily as a freelance illustrator, Salonen also writes and has a novel, *Ordera*, in the works. An accomplished comic book artist, she is also currently creating initial concept artwork for a planned feature film.

How would you best describe your style?

My style is a combination of many romantic and horror aspects. It sounds funny, but so many of my ideas are born

from some contradiction. I love the idea how opposites fill each other, the love and hate between good and bad, light and dark, and so on. I pay a lot of attention to my characters, so each of them could possess a soul, not just appear as a pretty face. Although it's clearly the fantasy area I love, the purpose is like any other classical painting: create something beautiful that's more than meets the eye.

Do you combine Corel Painter and Adobe Photoshop when you paint?

Very much so, Photoshop is excellent when it comes to speed painting, whereas Painter is ideal when it comes to making detailed paintings and scenery. I mostly do the work in Painter and then I switch to Photoshop to adjust levels, lights and colour schemes. The textures are often

made in Photoshop, but I also use Painter's paper surfaces to add some traditional roughness to a painting.

What would you say your favourite Corel Painter tools are?

I love the Artist's Brushes, especially the Blender brush, Smeary Palette Knife and the Normal Palette Knife. As for sketching and outlines, the common 2B pencil works great for me. Also, Painter's Watercolors are handy to define depth and gentle transparent shades.

Are commissions and personal digital paintings essentially the same, or do you try to develop your style and technique when working on personal projects?

Personal works are about practising different areas I want to improve. The



Samael, "In some cases I've heard that the name Samael means 'the fallen angel' or 'the angel of death', but for me he's the one hanging between heaven and hell"

Kirsi Salonen



Fallen Empire An illustration for Kirsi Salonen's personal book project, *Ordera*. A dedicated website to promote the epic story is also planned



Golden Panda This piece appears in *Exposé 6*, a book series from Ballistic Publishing. It was also awarded an excellence award in the Portrait (painted) Category



Din "One of my first and rare portraits. I've been thinking of making images about the Goddesses of Hyrule, since I've always been a devoted Zelda fan"

ideas might linger a lot longer too, and it can easily take over a month to finish a personal piece. It's great to add something new to a commission through that learning process and see it work.

How do you plan your paintings?

Personal work is often born from a simple accident, they just start coming together naturally. Sometimes I do plan them carefully from a pencil sketch and then scan them into Photoshop and continue from there, but often it happens that even the planned paintings turn out to be quite different from the original vision. Professional works I usually plan by making sketches on paper or digitally. Speed paintings come out more easily since there's no need to figure out details beforehand. Once I'm comfortable with the idea and areas I'm working on, then it becomes easy to finish the painting.

What kind of artists and artistic impressions inspire you the most?

I'm a fan of the Renaissance and Romantic eras, and artists like Rembrandt. More recent favourites are John Collier, the English Classicist painter, and Caspar David Friedrich, a landscape painter of the 19th Century German Romantic movement. Both were masters of imagination and colour, and really exceptional artists to look up to. I hope that someday I can live up to their levels of interpretation. From the digital field I love concept art. It's so free and constantly changing – it can really break the boundaries of modern expression. For example, the art and styles of Ashley Wood and Justin Sweet are awesome sources of inspiration.

Could you tell us about your current job with director Remington Scott and his screenplay, *The Cockfighter*?

It's a modern day fantasy fairytale that tells a new and original tale of bravery, redemption and love – but in totally unexpected settings. I'm making preliminary illustrations of the main characters, creatures and scenes, and also deciding the moods and colour schemes for the movie. I'm so excited and proud that Mr Scott invited me to join the creative team to make this beautiful story come alive. Hopefully the actual pre-production can start next summer. The whole introduction of it is at the screenplays section at www.remingtonscott.com.

What is the drive that makes you want to create fantasy more than anything else?

I guess it's just the subconscious that is more or less loose inside my head! I've always been a fantasy-loving girl; dragons, demons and weird creatures, gallant steeds, warriors and magic. It's just a never-ending fountain of imagination. The real world is something we can take a picture of, go travel to places we



Brave One An example of Salonen's speed painting, created in about five hours.



Prodigal Son Kirsi Salonen's work can be seen on her website, as well as numerous popular creative resources, such as the CGSociety

Some day it would be fantastic to see my book turned into a movie or full graphic novel

want to see. But in fantasy, it's the dream you journey with and fly far across the universe without limits. That's what I love about it.

You've just added tutorials to your site. What do you hope to show your visitors?

I love to explain my works in public, even though it's hard to keep up with my weird and complex techniques! It's fun and rewarding to share knowledge with others who wish to learn more.

In addition to your art, you're also in the process of writing a book. Can you tell us a bit about it?

It's called **Ordera**, and it's a story of a world that has worlds within it. The heroes belong to a human-like race who are intertwined with the ancient dark world of Nezca. There are so many characters and creatures never seen before in fantasy literature. I can tell you that no elves, dwarfs or humans live in **Ordera**. I'm about to set up a website for it and hope to get it published shortly.

Finally, can you tell us your plans and hopes for the future?

I love the idea of a happy unknown future. I only wish that my career takes me far as an illustrator, but also I want to explore things in many areas of the industry. Some day it would be fantastic to see my book turned into a movie or full graphic novel, so that's one big wish for the future. ☒

The Black Halo "A concept character design using both influences from manga and other comic styles, mixed with a touch of something else of course! She's a central figure in a story created by Black Halo Entertainment"





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25

Artistic problems solved

Our complete guide to the most common questions about working with Corel Painter means that you can get past your problems and concentrate on painting!

Most of us have been there at one stage or another – we've created the basics of a stunning image and then come up against a problem.

Whether it's stylistically, compositionally or in Painter itself, it can be incredibly frustrating, slowing down workflows or producing unsatisfying results. Luckily, OPM's team of experts is at hand.

After 22 issues, Painter's staff and contributors have come across almost every problem that can affect your painting, and the good news is that we've come up with ways to solve the most common ones, the ones that everybody struggles with at one time or another.

We've started off with the problems that we see everyday – they're frustrating, but easily solved! After that we'll get down to the technical nitty-gritty of working with Painter itself. We'll

also explore some technical trickery to help you get the most from the program. We'll then move on to some tips and techniques for the two major styles that many of you like to work with: portraits and landscapes. However, much of this advice can be applied to other types of painting, such as still life and even abstracts.

Finally, we'll take a look at problems that can crop up once your painting is finished. One of the questions we're often asked is how budding professional artists can get their work noticed. Well, the answer is here! We'll also look at output problems such as printing, archiving and using digital watermarks to protect your work from unauthorised reproduction. Whatever style and medium you favour, whether you paint for fun or for a living, there's something in these pages to help you overcome problems and get a perfect Painter experience every time.

PAINTER EXPERTS Solving your Painter problems are...



Cat Bounds

Each issue, Cat takes us on an extended odyssey through the complex subject of brush controls. She's also the expert behind our Art Study series, and specialises in both Painter and traditional art techniques.



April Madden

OPM's technical editor April studied art history with fine art, so she has a trained eye for colour harmony and composition. As a technical expert, she specialises in software too.



Susi Lawson

Susi contributes a wide range of features and tutorials to the pages of OPM. She's particularly well-known as a portrait photographer and painter, specialising in cloning and brush techniques in Painter.

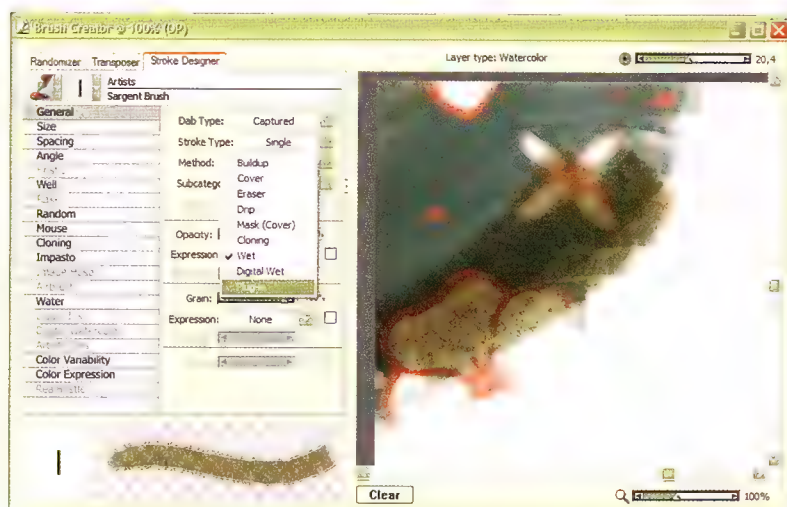


Joanna Michalak

Regular OPM contributor and artist, Joanna can turn her hand to a wide variety of styles thanks to her fine art training. We've yet to find a painting process that she can't reproduce perfectly in Painter.

COMMON PROBLEMS

Solutions to the stumbling blocks we all come across



Why can't I use the Sargent brush on a blank canvas or layer?



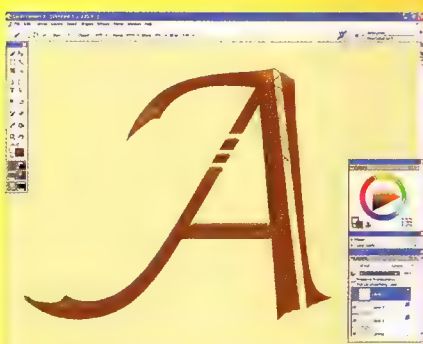
Joanna says: The Sargent brush is set to Plug-in method by default, so the colour emerges when it's mixed with another colour – whether it is the canvas or paint on a separate layer. However, it doesn't have to stay this way as it can easily be changed. Simply go to Brush Creator>Stroke Designer and access the Method list. Choose another method from this list, and you should now be able to use the Sargent brush as you wish.

Is it possible to import more fonts into Painter?



April says: Painter will automatically pick up most of the fonts in your computer's Fonts

directory anyway (although some non-standard, non-Roman fonts can cause problems, especially on Macs). You can also use Painter to design your own lettering. While it's not really the best program for typesetting large amounts of text, you can use it for logos and titles. Start off by creating a new layer and choosing a font from the library that's roughly like the one you want to design – a Serif or Sans Serif style, for example. Type a single letter, then transform the text layer into an image layer and experiment with drawing over it or erasing parts of it. Keep going until you've made your title, then drop your layers and clone the image for visual consistency.



What does Align To Path do?



Joanna says: If you create a shape with the Pen tool (from the sidebar menu), you can use it later as a matrix for smooth, straight or curved lines and patterns. Just close the shape, choose any brush and click the Align To Path icon. Now you can paint over the shape with the chosen brush, and only the shape will appear. And the best thing is that you can freely move the shape and paint over it as many times as you wish.



What's Divine Proportion for and how do I use it?



Joanna says: The Divine Proportion tool in Painter X lets you use guides based on the classical composition method of the same name. When planning your artwork, you can use the guides to create a sense of proportion, which helps maintain interest as the eye of the viewer travels across your drawing or painting.

01 No idea for a composition?

We start with a regular sketch, but we want to make it more interesting and turn it into a horizontal rather than a centred portrait. The Divine Proportion grid can help us to do this properly.



02 Not so classical portrait

The point, which attracts attention, is where the white lines of the Grid, yellow lines of the Spiral and red lines of the Axis cross. We choose the eye as that point, just as the left side of the face will draw the attention.



03 Plan the lighting

The Divine Proportion grid can also be helpful when planning the lighting. We choose the left side of the face as the attention-drawing point, and it will also be the most illuminated part of the portrait, with the primary light source falling on it.



TECHNICAL TIPS

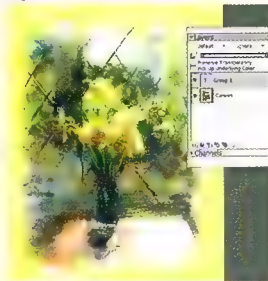
Your program, interface and file format questions answered

How do I use separate layers effectively?

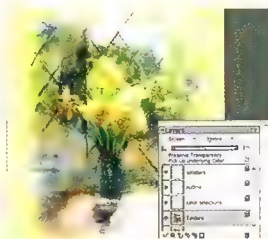


Cat says: Painting digitally without making use of the Layers palette is a bit like cooking a seven course meal using one pan. It's possible, but less elegant and a lot harder. Some of my favourite layer techniques are Grouping, applying Composite Methods, naming Layer Attributes and making notations for each particular layer.

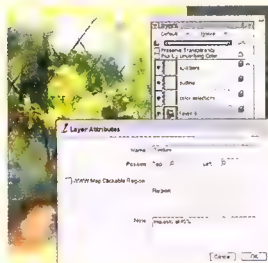
01 Grouping In a complex painting, you may end up with ten to 20 layers, or more. Grouping simplifies layer management immensely. Select the layers you want to move into one group and Shift-click on each of them. Click on the Layer Command icon at the bottom of the Layers palette and choose Group. Ungroup them by following the same process and choosing Ungroup.



02 Composite Methods Some of these methods of combining layers are unique to Painter and add a realm of potential not available to traditional artists. Play with them often, and you'll soon have your own favourites that work best for you.



03 Layer Attributes Labelling with Layer Attributes makes a lot of sense, especially if you've ever spent any time searching through unlabelled layers. And making notes also makes sense for those of us who have looked at our past work and wondered how in the world we got an effect. Right-click on a layer, give it a name and make any notes you need in the dialog box that pops up. Then click OK.

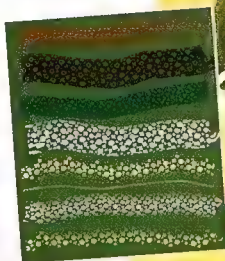


What brush is the Pattern Selector for?



Joanna says: There is a separate brush category that can be used with the Pattern Selector: Pattern Pens.

In Painter X there are eight different brushes in this category, and each one creates a different effect. The first three of them are transparent and you can use them to add patterns to dresses and fabrics in general, or paint to lace. The other ones can be used the same way, but the patterns are more visible and keep the original colours of the chosen pattern.



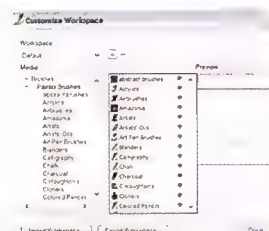
Joanna says: To delete a custom brush category go to Window>Custom Palettes>Organiser. Now pick the unwanted palette from the palette list and choose the Delete option on the right.

How do I delete a custom brush category that I don't want any more?



Susi says: If you have too many custom brush categories and want to clean up your palette you will need to go to your Corel Painter folder on your computer and find your brushes folder. On a Mac use your finder to find the brush category and drag it to the Trash. On your PC use Windows Explorer to find this folder in your Program Files and right-click on the brush category to delete it, or drag it to the Recycle Bin.

Cat says: I would suggest that instead of deleting a brush category, you hide it. This way, it's no longer visible in the Brush Selector bar, but if you ever want it back it's instantly available by reversing the process. Go to Window>Workspace>Customize Workspace and open Brushes to reveal all the brushes in your Libraries. Close the eye icons beside the categories you want to hide, then click Done. Now it will be hidden.



What's better for saving layered files, RIF or PSD?



Joanna says: PSD is the most common file type that allows you to preserve layers. If you save your files as a PSD, you will be able to open and edit them in most other graphic programs, such as Adobe Photoshop. Even layer groups you create in Painter will be preserved when you open the file in another program.



April says: If you're only going to open the file in Painter then RIF is a good choice if you're using Painter-specific tools to create your image. PSD files can be opened in a wide range of applications though, so if you need to use an image-editing program to do some tweaks while still preserving the layers, PSD will be more useful.

Is there a display-ready file format that's better than JPEG for Painter images?



Susi says: JPEG is a universal format that will open on any computer and in any editing software. However, it is not a lossless format, so saving as a TIFF file is better for archiving and printing as it can be opened many times without losing quality. Of course, if you're working in layers and are in the middle of a painting then you'll want to save as a RIF in Painter, or a PSD if you want to open it in Photoshop.

April says: JPEGs are great if you're presenting your images on the web. If they're going to be printed though, the minimum industry standard for a good quality print is an uncompressed TIFF file at 300dpi.

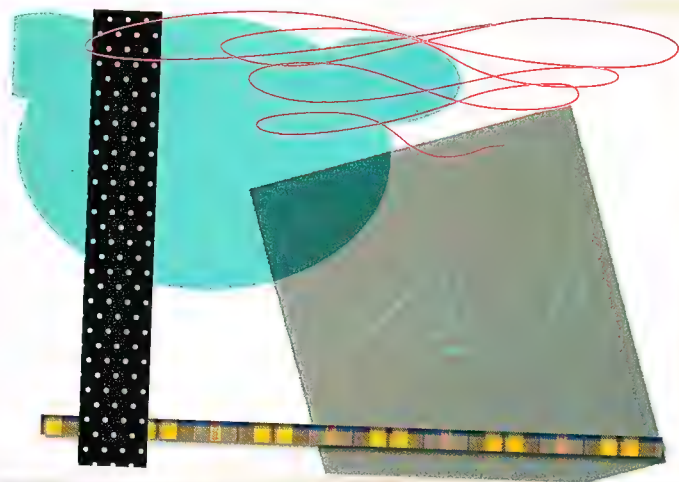
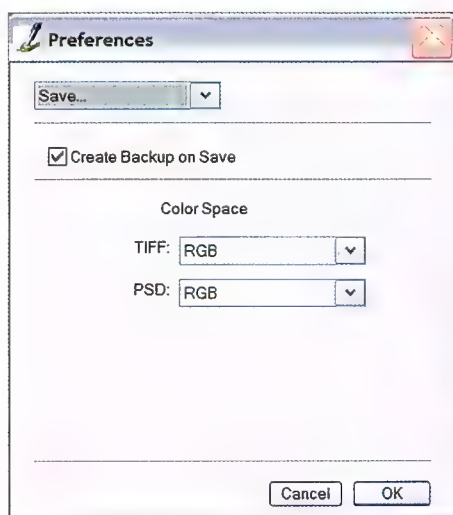
Why does Painter generate alternative versions of files with 'bak' in the title?



Cat says:

The BACkUp file is a DOS Windows and OS/2 file

extension for copies of other files. The .bak file has the same name and is usually located in the same folder as the original. If an original file becomes corrupted or otherwise damaged, locate the .bak file, open it and copy it (Save As) over the original corrupted file. If you would prefer not to create .bak files, you can go into Edit>Preferences>Save, uncheck Create Backup On Save and click OK.



Why can't I use vectors in Painter?



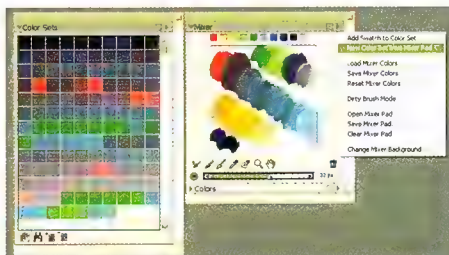
Cat says: Painter is a raster-based, digital art application for professional digital artists, primarily designed to replicate traditional art media right down to brush texture in real time. Vector art, on the other hand, is composed of mathematical data and might be considered another language. We do have vector based Shapes in Painter, and with some practice these may be used to create some pretty cool illustrations. For an in depth, witty, and beautifully illustrated explanation of how to create using Shapes in Painter, check out some of John Derry's Ambassador-at-Large tutorials posted in the forums at Wet Canvas: www.wetcanvas.com/forums/showthread.php?t=367591.

How do I use Color Sets?



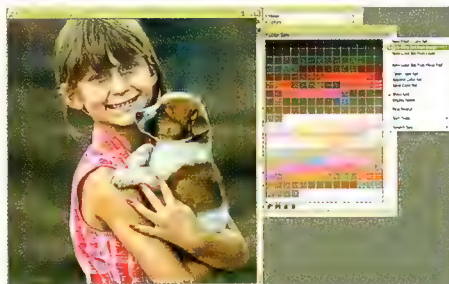
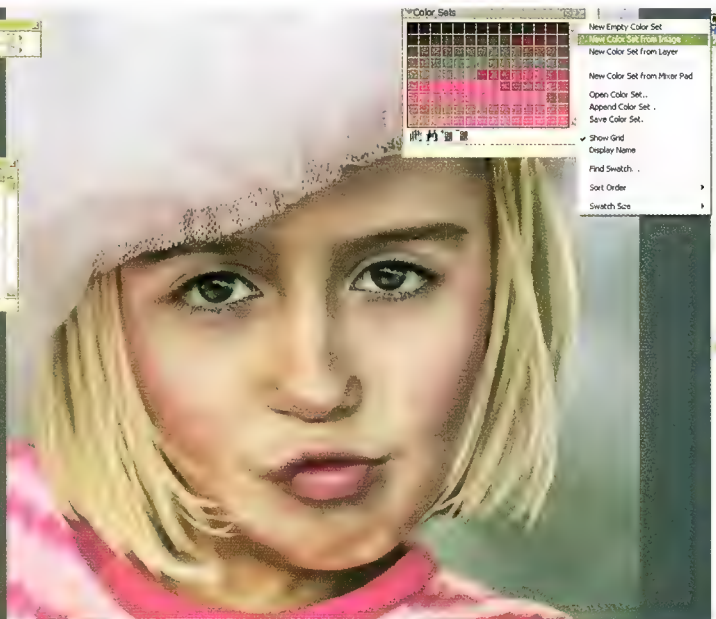
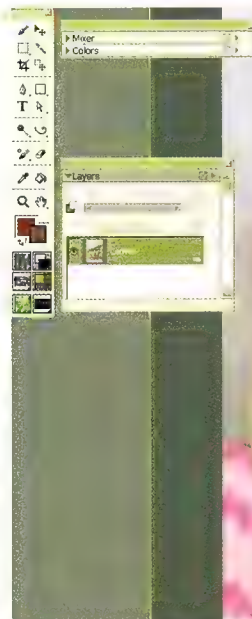
Susi says: There are many ways to create and use Color Sets. You can use the default palette of colours, or create your own by using the Eye Dropper. You can also use a photo, a layer or a Mixer palette to create a

Color Set. Just click on the arrow and you will see a list of options. Color Sets are used when painting directly on a picture when you're not using Clone Color.



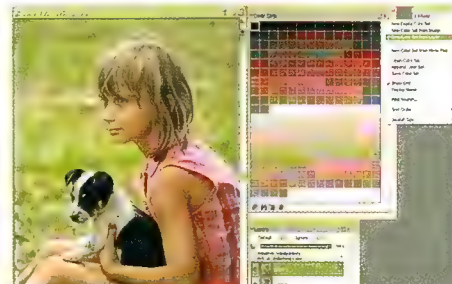
Color Set from mixer

This Color Set is made up of all the colours currently in the Mixer palette



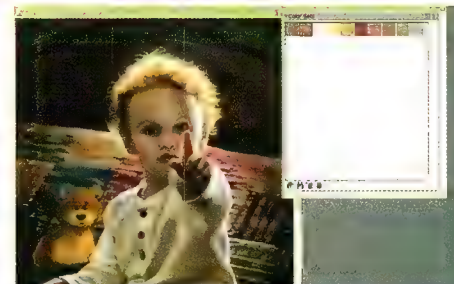
Color Set from image

This Color Set is made up of all the colours in an open image



Color Set from layer

This Color Set is made up of all the colours on a particular layer



Custom Color

This Color Set is made up of all of your custom colours

LEARN ABOUT LANDSCAPES

The trick to great landscapes is to remember that you're painting, rather than striving for photo-realism

At what point in the background should I stop painting details and concentrate on basic shapes and hues instead?



Susi says: How you treat the background depends greatly on what is in the foreground. If you have a still subject in the foreground then your background should contain less detail, as you want the most detail to be on the focal point. However, if your landscape consists of mostly the background, such as a view of trees, then the importance of the objects in the image and what to bring out becomes a little trickier. Just as in traditional art, you will want to concentrate more detail on the area that is closer to you – even when there is no defining subject matter. So you will paint objects in the distance more as shapes and colours, and show more detail as you paint towards the front of your scene.

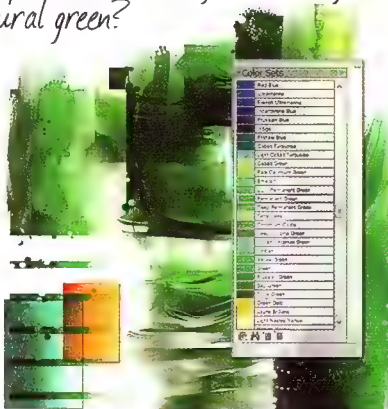


I've heard that real paint can't produce natural greens straight from the tube. What is a natural green?



Cat says: Greens in nature are elusive. Traditional artists keep a few tubes of basic green pigments as a starting point for mixing, like Hookers Green, Pthalo

Green, Sap Green and Permanent Green. From here, it's easy to experiment with adding a touch of Cadmium Yellow, Yellow Ochre, Prussian Blue or Ultramarine, and this is a more finite approach than choosing from among thousands of digital colours. Painter has a Color Set that labels pigment colours. When I'm trying for just the right green, I pull it up and go back to the basics.



Joanna says: The same rules apply to shading skin – add some blues and greens instead of using a darker skin tone. The skin will become more vivid and alive, and your painting will be more coherent

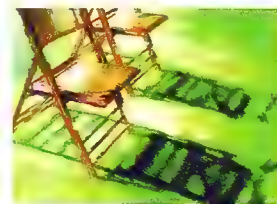
What are the best colours to use for painting shadows?



Cat says: In a nutshell, don't use grey or black! Shadows can be important elements in a painting – don't throw them away by relegating them to spiritless holes in the scenery. There are many rules for painting shadows, but one safe technique that should stand you in good stead is to sample colours from within the rest of the painting. Saturate and darken them, and use them in the shadow areas. Avoid unbroken expanses of any colour.

Local colour

Local colour is the true colour of an object or surface as seen in typical sunlight, and this means that shadows on a blue door will most likely involve blue, and shadows on green grass will quite likely have some green in them. That said, artistic license can take over and bring in other colours as well.



Warm light, cool shadows

There's a saying among painters, "Warm light, cool shadows; cool light, warm shadows," and you'll notice that this often holds true. So, in bright summer sunlight, I choose to add cool blues and purples to my shadows. If you're more comfortable painting them black to begin with, just spritz on some cool colours at a low opacity using one of the Airbrushes after the shadows are defined.

What are the best brushes for painting moving water?

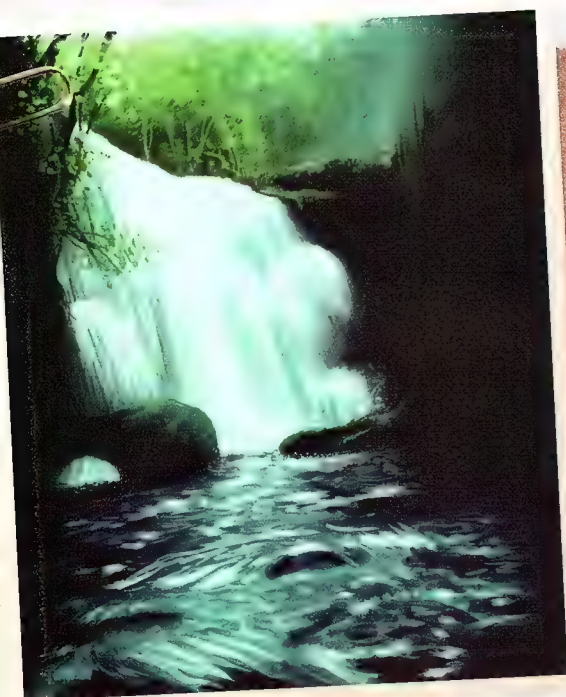


Joanna says: Painting this kind of water is tricky because we have to describe movement of something that does not really have its own shape. But we can of course show dynamics in our painting method and through the brushes we choose. I think the best ones are all the different types of hard brushes, like pens, inks and oils.

Cat says: Unless a commission specifically calls for an impasto oil or dry media, like pencils or chalk, I lean toward the water media brushes, like Watercolor, Digital Watercolor, Gouache or Acrylics, when painting water.



01 Streams of water We start to sketch the waterfall with Pens>Fine Point Pen (Opacity between 44-60%). This sharp-edged, half-transparent brush is great for sketching and adding the first layers of colour. Used on a lower opacity, it mixes and blends colours, giving the painting a sketchy and painterly feel. And even with details it doesn't look overworked.



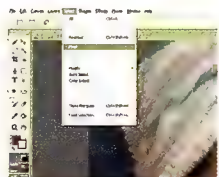
PERFECT PORTRAITS

Is portrait painting giving you problems? Our experts provide some tricks

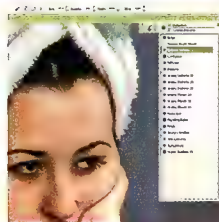
How do I create the effect of glossy, sweaty skin?



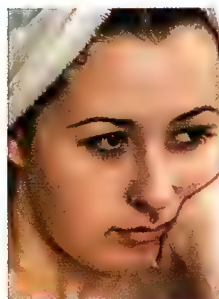
Susi says: There are many ways to paint wet or sweaty skin, but a quick effective way is to use the Distortion brushes and try the Coarse Distorto for the skin. It is a little tricky as you don't want to distort the face, but it's a great look for water, sweat and even tears. The F-X>Fairy Dust brush is a good way to make the lips look glossy, and Airbrushes can be used to finish off the final look.



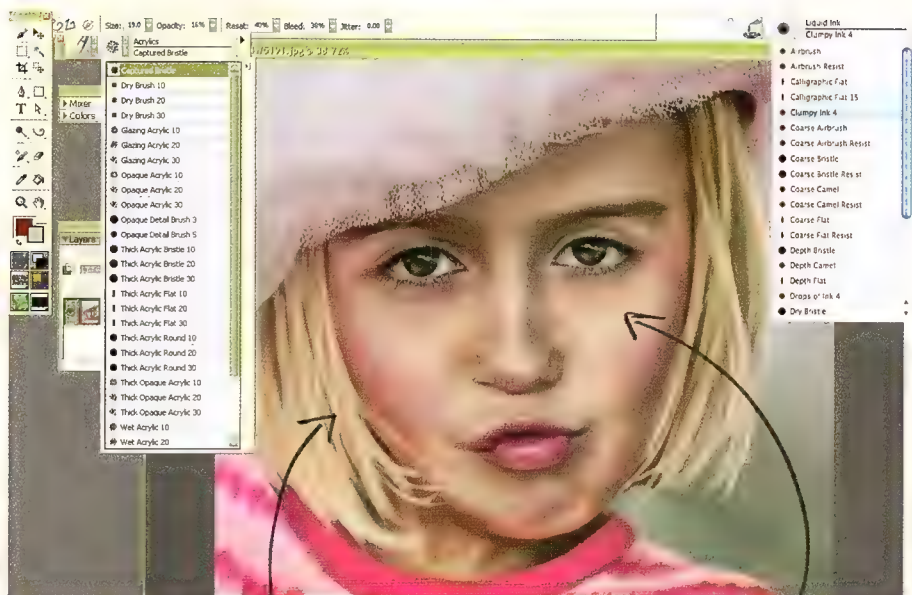
01 Open a portrait painting Make a new layer, and holding down the Alt key go to the menu bar. Under Select choose Float. You will use this layer to apply the wet effect.



02 The right brush settings Go to the Distortion brush category and choose the Coarse Distorto brush. In the Property bar be sure the Opacity is set to zero, the Jitter to zero and the grain to 50%.



03 Apply the drips Now start pulling down the skin to look as though it's wet and dripping, but not melting. Adjust the opacity of the layer until this looks natural. To add highlights to the drips, use a soft airbrush on low opacity with a much lighter skin tone, and reduce the layer opacity again for a softer effect.



What are the best brushes for painting hair?



Susi says: This would depend on what kind of hair you are painting. Is it curly, wavy or straight? A brush that I find works with any hair type is the Captured Bristle in the Acrylic category. You can adjust the brush tip and dynamics to suit the hair you are working on. A great way to finish off the stray hair details is with the Airbrushes.

April says: I like Oils>Variable Flat for the main texture, but switch to Acrylics>Captured Bristle to create softer ends on long hair. The Variable Flat can make the ends of longer locks look coarse. The F-X Glow brush on a low opacity is fantastic for creating shine and tonal differences.

How do I paint freckles?

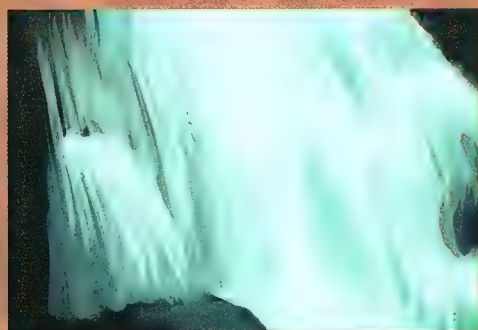
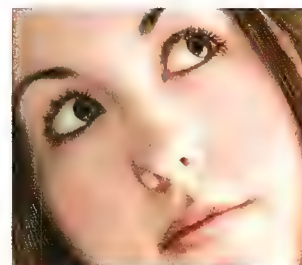
Susi says: Make a new layer and pick a soft irregular brush, such as one of the Sponges brushes at 100% Opacity. Now, using a colour a bit darker than the skin, lightly touch the stylus pen around the nose in a scattered pattern using varying brush tip sizes. Now reduce the opacity of the layer until the freckles appear natural.

April says: You can also cheat and use the Leaky Pen or Liquid Ink>Clumpy Ink 4 on a separate, very translucent layer!

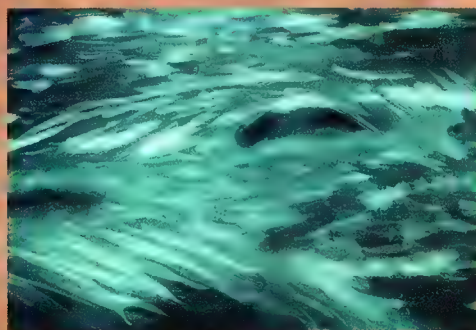
Why shouldn't pure white be used to paint eyes?



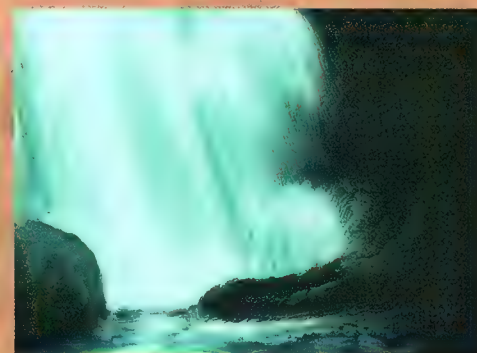
Susi says: You should never use white to paint the 'whites of the eyes' as they are not really white! The darker the skin of the person, the whiter the eyes will appear (it's the same with teeth). But this is simply a contrast. Look closely in the mirror and you will see that your eye whites are closer to a cool grey if you are young, but the older you get the more yellow they become. And of course, we all have slight vein colour in our eyes too, which also becomes more prominent as we age. Never use pure white as this will just look spooky!



02 Foaming water We can soften the edgy Fine Point Pen with a few strokes of the Oil brushes. Here we use Artist's Oils>Clumpy Brush (Opacity at 50%). For the foamy water you can use two brushes from Oils; Opaque Bristle Spray and Round Camelhair. These brushes effortlessly create the illusion of splashing water.



03 The brook The brook is moving water as well; although of another nature. It flows more slowly, so the water is more transparent and appears darker. We paint transversal horizontal short lines with the Fine Point Pen again, adding strong highlights at the end and a few strokes with the Round Camelhair.



04 Splashes The final touches are splashes of falling water in the waterfall. The water hits the surface of the brook or the surrounding rocks, creating splashes of foam. We paint them with many short strokes, using Round Camelhair or the Opaque Bristle spray.

STORE, REPRODUCE AND DISPLAY WORK

Art is designed to be displayed, so here are some tips for perfect output

How do I go about getting my work noticed?



April says: Word of mouth can be a powerful ally. Start small by volunteering at your local civic art gallery. Exhibition spaces are always looking for people to help with the grunt work of moving exhibits around. Not only will this give you opportunities to talk to the staff about taking a chance on showing your work, but you'll also get behind-the-scenes access to some great artworks, find yourself on first-name terms with many of the people who buy public art for your local area, and meet an exotic range of local, national and international artists at the 'private views' that open new exhibitions. Printing up some suitably arty business cards and keeping them handy is also a good idea.

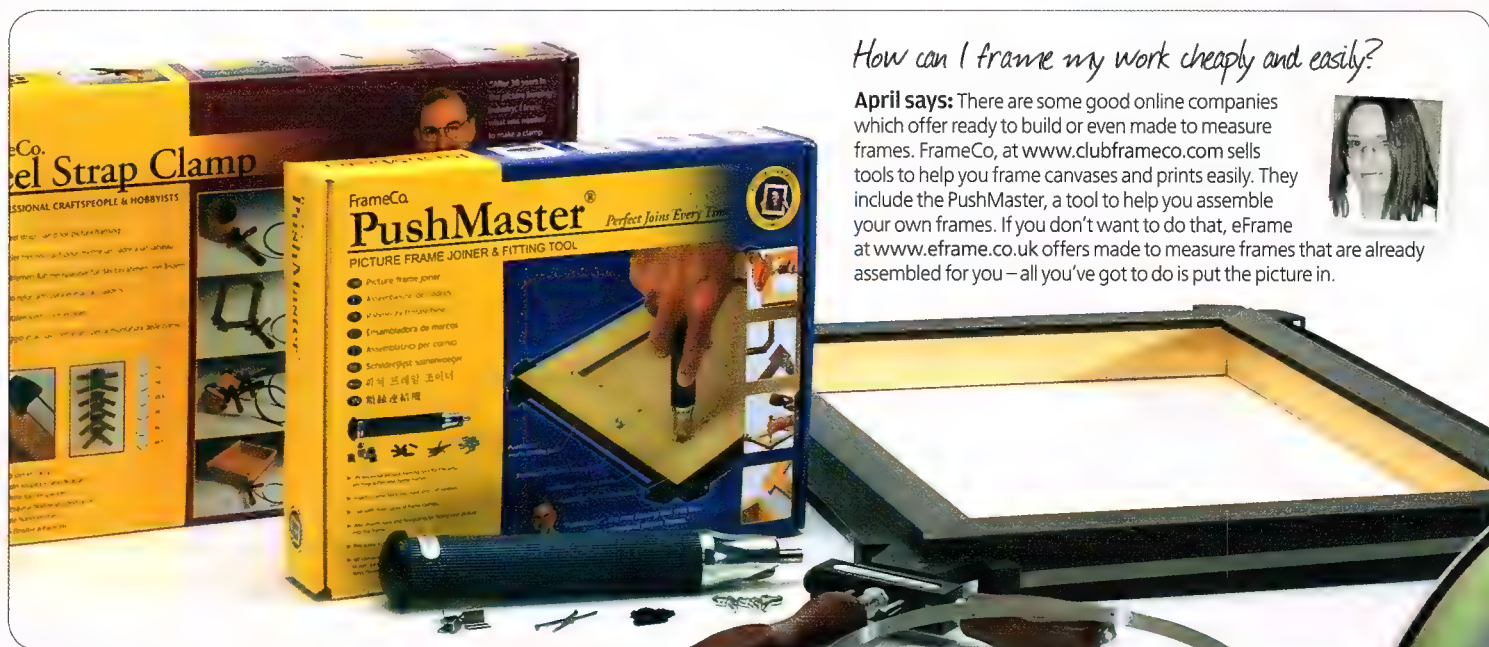
The internet is your best friend for displaying your work and getting it noticed. There's a range of websites that allow you to display your art, such as deviantART, CG Society and of course, the Painter gallery. Don't just put your work up and wait for viewers to come to you, however! Look out for art competitions, online and physical exhibitions and calls for art-book content, and enter them. Join art societies and get involved with their projects. Find someone who wants to work on a book or graphic novel and become their illustrator. Web comics in particular are a great vehicle for getting your work noticed. Get some prints, t-shirts or novelty items featuring your work made at websites such as Café Press; the outlay is small, and the customer base is international. If you're skilled at explaining techniques to others, make a YouTube 'Guru' account and create some video tutorials, or follow Kyle T Webster and create a viral art video. Quick on the draw? Take up speed painting online, or even as performance art! Get on MySpace, Facebook and LinkedIn, keep making those contacts, and crucially, keep them up.

Put together a simple, elegantly-designed website and catalogue your achievements exhaustively. Amass a diverse portfolio, both online and in a nicely presented book or folder, and make sure that it showcases photos or scans of work in print, on walls, or in other commercial contexts, then start asserting yourself by sending individually tailored mail-outs to every curator and editor you can find. The Writers' And Artists' Yearbook, published yearly by A&C Black, is an invaluable resource for finding curators, magazine editors and design houses. And it also advises you on the best ways to contact them with unsolicited submissions. Remember, some companies won't accept these at all, and those that do will put them straight in the 'slush pile' or 'morgue file' unless you've grabbed their attention in a suitable way – although they may remember them months later (I know I do). So don't lose hope if you don't get an instant reply. Stay focused and keep working on your goal!



How can I frame my work cheaply and easily?

April says: There are some good online companies which offer ready to build or even made to measure frames. FrameCo, at www.clubframeco.com sells tools to help you frame canvases and prints easily. They include the PushMaster, a tool to help you assemble your own frames. If you don't want to do that, eFrame at www.eframe.co.uk offers made to measure frames that are already assembled for you – all you've got to do is put the picture in.



Which is better for professional printing: colour laser, inkjet or dye-sub?



Susi says: In the old days this question would be more complicated, but now with excellent printers by Canon and Epson, who both offer archival ink tested to over 100 years, I say keep it simple and use an inkjet. But which inkjet do you choose for professional prints? Be prepared to spend money on a professional quality printer (be sure to remember the high cost of ink in your purchase). For printing canvas or large poster prints, it's best to outsource to professional printing companies.

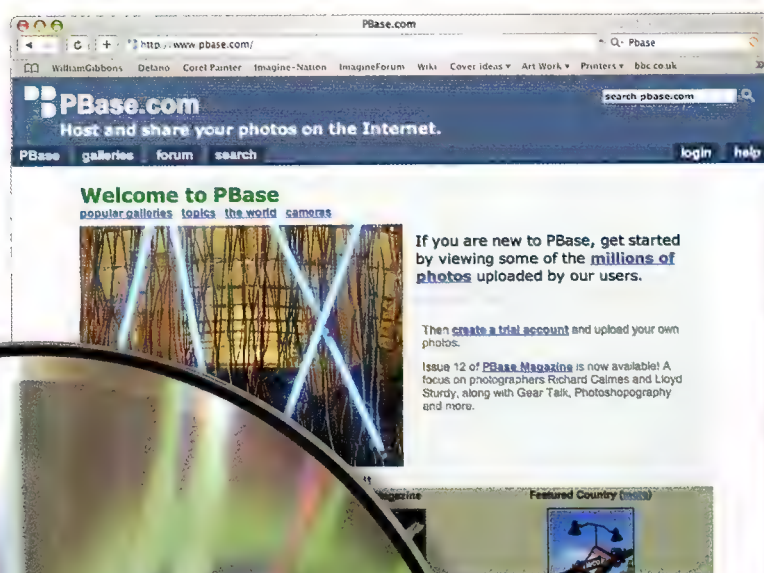
April says: I've always favoured colour laser – it gives a glossy, high quality finish almost as good as books and magazines, which lets you see how your image will look if it's published



What's the best way to archive my image files?



Cat says: The key is to choose one method and do it regularly. External hard drives have become economically priced, and backing up is a breeze. Burn a monthly archival disc too for extra peace of mind. Store your images on CDs or DVDs for shorter amounts of time in a dry, cool, dark place. Upload to online photo sharing galleries like Flickr or Pbase and check out online file storage sites. Save photos as TIFF files if you plan to edit later on.



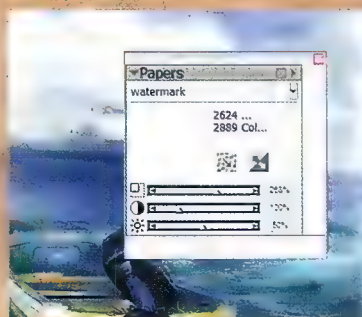
How can I digitally watermark my files?



Cat says: There are a number of methods for creating watermarks. This is my personal favourite because it's easy to create and resides in my Papers palette where I can apply it with the ease of adding a surface texture. You may want to create several though, and possibly keep them in their own separate library.



01 Ellipse and text Create a new canvas. Select a shape with the Ellipse selection tool, modify with a border selection and fill with black. Using the Text tool and a heavy font, like Arial Black, type inside the ellipse. Now flatten it.



02 Select and save Make a rectangular selection around your watermark. Go to the Papers palette and click the arrow in the upper-right corner. Now choose Capture Paper and when the screen pops up, name the watermark. It will appear in the current library of papers.



03 Fill and apply Create a transparent layer above the image that you want to mark and fill the new layer with 50% grey. Go to Effects>Surface Control>Apply Surface Texture. When you click OK, the watermark will appear in the grey layer.



04 Layer mode and position Play with various Composite Methods: I chose Hard Light for this one. You may also want to choose the Layer Adjuster in the toolbar to move the watermark around within the image.

BRUSH CATEGORY Liquid Ink

Create smooth or sketchy ink effects with Painter's Liquid Ink brushes

Once you've tried our Drawing 101 tutorial on pen and ink on p66, you'll discover what a messy and inaccurate process creating art with ink can actually be. Fortunately, you can reduce the mess to a minimum and make spillages non-existent in Painter, and still be able to experiment with the happy accidents that ink can inadvertently produce by using Painter's Liquid Ink brushes.

When using real media, you can use almost any kind of brush or stylus with ink – from fine watercolour brushes to coarse household sponges. Painter's Liquid Ink brushes are almost as versatile, packing a range of smooth, flat, clumpy, coarse and sparse tools. There are even airbrushes available that can spray droplets of ink on to your painting realistically, and rakes and knives for smoothing or scraping the surface of your painting.

One thing worth noting, though, is that when using Liquid Inks, you will need to use them on their own special layer type. To set this up, just go to Layers>New Liquid Ink Layer. It's a good idea to build up washes and glazes with a colour of low opacity over many layers. By doing this, you can combine the smoothness of many of the Liquid Ink variants with the textured brushstrokes of some of the others.

COREL
painter
PRIMER

SMOOTH GLOWING WASHES

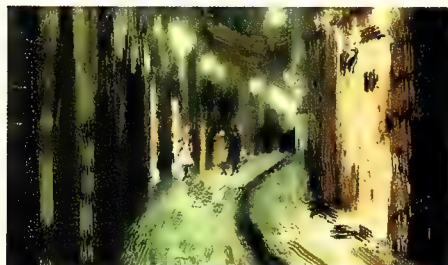
Smooth Liquid Ink variants can be painted loosely on a low opacity layer, then dropped to the canvas and blended for a thick, inky wash effect. Light can then be painted on a new Liquid Ink layer at a higher opacity and blurred at the edges

ROUGH SKETCHY INK

Coarse and sparse textures can be used in the foreground of Liquid Ink paintings to produce a real media effect, akin to dry-brushing ink with a rough, large-bristled brush. You can also use coarse brush resists to do this

Coarse and sparse textures

Create rough, painterly ink effects



Our main image was sketched out using Liquid Ink>Dry Camel before many of the background details were blended out with the Smooth Flat. To keep the textured areas in the foreground, we used a combination of the Dry Camel, Coarse Camel, Sparse Camel and Coarse Camel Resist brushes to hint at rougher textures, shadows and highlights. This produces a hand drawn effect with plenty of tonal and colour variations.

Smooth washed textures

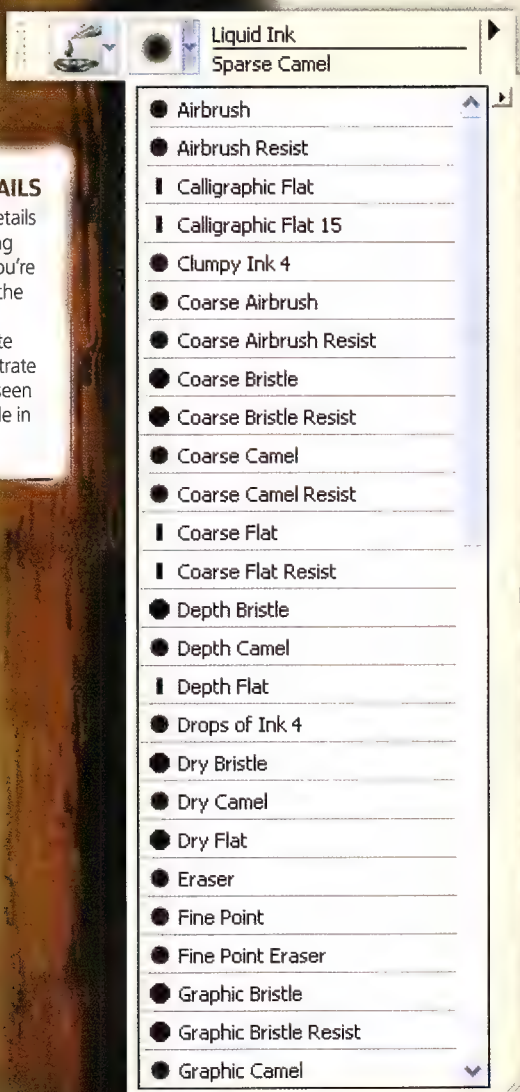
Take the rough with the smooth



Smooth ink effects are great for the middle and background of your painting. First, you need to drop your Liquid Ink layer to the canvas, then use the Just Add Water blender to push the ink into the background, making it smoother the further back you go. This allows you to keep highlights and shadows from the coarse brushwork you laid down while creating a silky texture.

AVOID PRECISE DETAILS

You can work up tight details in Liquid Ink if you're using smooth variants. But if you're combining the two, use the Fine Point brush and the Velocity Sketcher to create loose details and concentrate on accurate shading, as seen on the Lowry-style people in this image



LIQUID INK AIRBRUSHES

The Liquid Ink airbrushes can produce deeper, coarser effects than regular airbrushes. Use them for creating textures like stone and wood, rather than the precise masking work usually associated with airbrushing

Brush resists

Viva la resistance

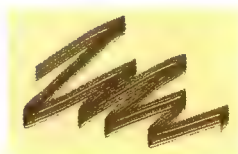
Resists are eraser-like brushes that do exactly what you'd expect from their name: they resist the ink laid down by other brushes on the same layer. This makes them great for masking out areas you don't want to paint over, but they can also be used to produce some wonderful textured effects. Use a coarse or sparse resistance brush over smooth ink and experiment with the effects it produces. We used it to create a sanded wood texture.

Liquid Ink brushes

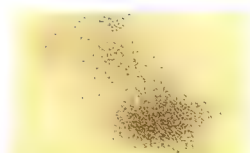
Our selection of Painter's Liquid Ink brushes packs a lot of variety...



Sparse Camel



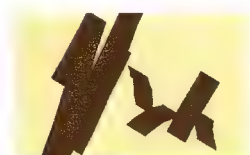
Sparse Flat



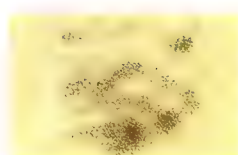
Airbrush



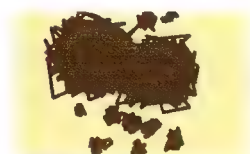
Tapered Thick Bristle



Calligraphic Flat



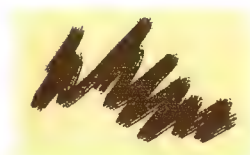
Velocity Airbrush



Clumpy Ink 4



Velocity Sketcher



Coarse Camel



Smooth Camel



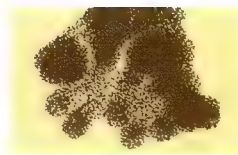
Dry Bristle



Smooth Flat



Smooth Thick Bristle 12



Coarse Airbrush

Create mixed media textures

Pat Brennan explains how to turn a photograph into a colourful, textured digital collage

Tutorial info



Artist
Pat Brennan



Time needed
4 hours



Skill level
Intermediate



On the CD
Texture files

I have always loved the glamour, elegance and sophistication of the stars of the Forties; the last great decade of Hollywood's golden age. A great many studio shots from that time are done in partial shadow to highlight the facial structure of the actress or actor, and the skin is always flawless. In this tutorial I shall be re-creating that look, but with a contemporary twist, using a range of photographed and scanned textures to add a fantasy art feeling. I'm hoping to encourage those of you who have never made or used textures in your work to give it a try.

Corel Painter is the perfect program for making textures because it can digitally re-create any traditional medium you can think of. In this tutorial I'll show you how easy it can be to make a texture with traditional mediums, then merge them with Painter to create an amazing collage effect.

I used one sheet of watercolour paper and two coloured inks to make one of the textures used in this piece. I didn't use any brushes. These textures are scanned, but you could just as easily photograph them. And you don't need expensive materials either. Cheap, and even free materials can provide wonderful effects, including: scraps of cloth, paper, leaves, flowers, fur, bird feathers and even wood. By using image-editing software like Paint Shop Pro Photo X2, you can turn them into transparent layers while still retaining the textured surface, which means that you can create truly individual images.

After using them myself I share my textures online at www.lunartex.deviantart.com. Some of my textures are also included on this issue's disc, so you can get started straight away.

Create textures

Scanning tips

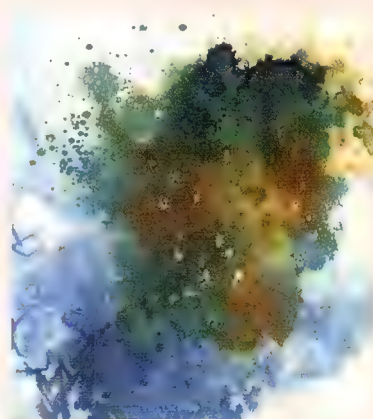
Here's a few tips I found useful when creating textures. If you're scanning lace or other open fabrics, place a sheet of coloured paper (I find soft brown very good) on top of it before you close the scanner lid. Don't forget, most scanner lids are removable to enable you to put larger objects on; just drape a piece of cloth over it to keep the light out. When using paper and paint, experiment with anything that makes a mark, like sponges, crumpled tissue, flicking the paint with a toothbrush, or even dropping it from a great height!



Lace is a fantastic texture to apply to your images, and makes a great background



Use traditional ink to make your own patterns and then scan in for your textures



Watercolour paper is an excellent surface for your ink backgrounds





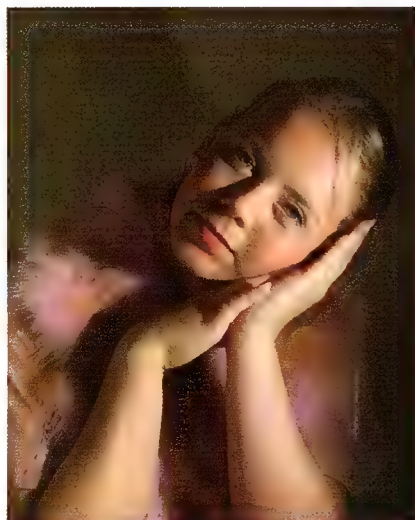
Set up your photo

Perform some edits and then get in position



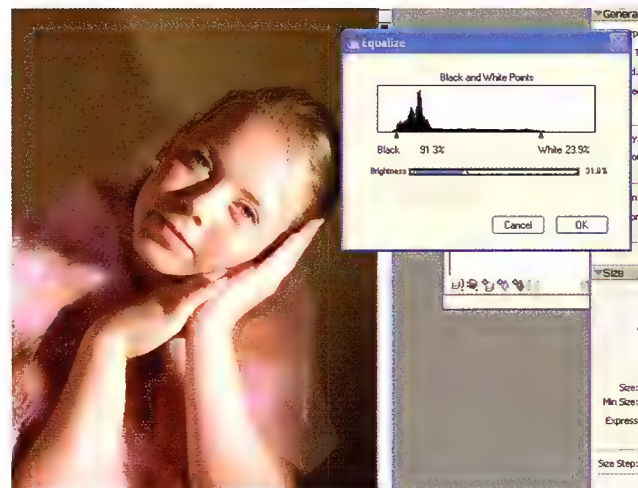
Shortcuts

Don't forget to use the keyboard shortcuts when you are working on details in a large image. Having to switch tools to move your image around the canvas is time consuming and interrupts your workflow. A quick and easy solution is to press the Spacebar to temporarily activate the Hand tool. Release the Spacebar and the Hand tool will revert back to the tool that you were working with. This is the shortcut that I use the most, especially when I'm nearing the end of a project and I've increased the file size significantly.



01 The photograph

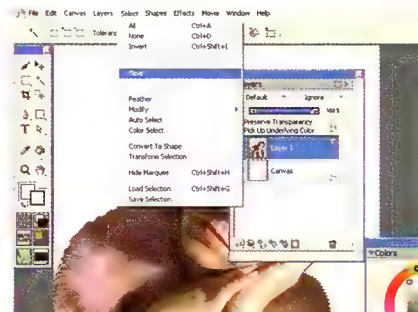
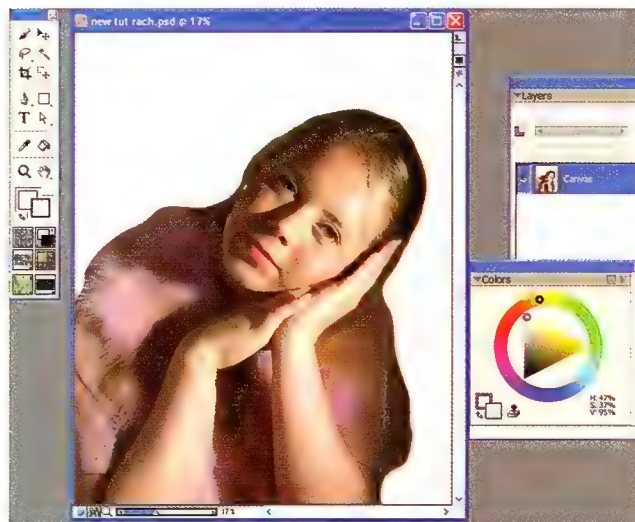
We haven't supplied the start photo for you, so please feel free to use your own. I placed my subject against a plain background and set up a sidelight. But if you prefer, there are many free to use stock images available on the web. Try www.deviantart.com. Read the artist's terms of use carefully. When you're working from photographs in Painter, you should always work on a duplicate. Choose File>Clone to make a duplicate of your original.



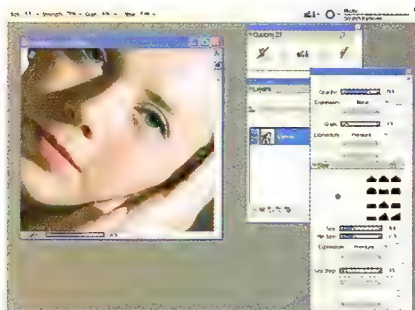
02 Lighten the image Open the photograph in Corel Painter. Go to Effects>Equalize and move the black and white sliders around until the level of brightness is to your satisfaction. Be careful at this point not to destroy the all-important shadows on the face. Lower the saturation slightly with Adjust Colors>Saturation. All that's necessary at this stage is to have a clear, fairly bright image to work with.

03 Remove the background

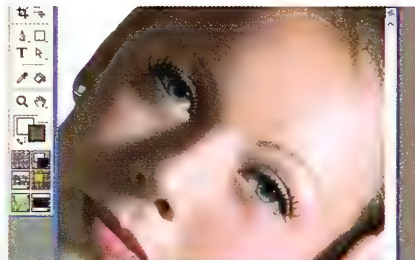
To separate the subject from the background, draw a fairly rough line around it with the Lasso tool, invert the selection, then fill with your chosen colour. Proceed to paint fairly accurately around the head with a Digital Airbrush at 100% Opacity, reducing the brush size as you get closer to the figure. Select the background colour with the Magic Wand, invert and cut. Open a new document the right size, colour and resolution. Now paste.



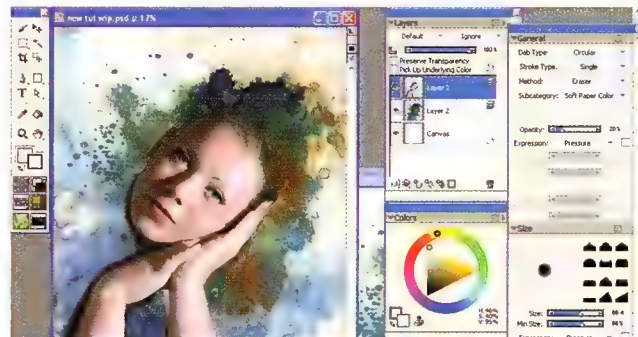
04 Float the image To make the area around the image transparent, choose the Magic Wand tool, select the background, and invert the selection. Go to Select>Float, and you now have two layers. The shape you cut out with Float is now visible on the bottom layer. Select this layer and use the Paint Bucket tool to fill it in with the background colour.



05 The skin To get a wonderful smooth skin finish, select the Photo Scratch Remover at 79% Strength and 6% Grain. Set it to Pressure and carefully go over the skin in small circular movements. This gives that flawless airbrushed look. Another good tool to use is Blenders>Just Add Water. These tools only work well though if the skin is not too blemished.



06 Eyebrows and lashes The stars in the Forties always had their eyebrows set high up in a thin arch, and the obligatory long eyelashes. To get a similar look, create a new layer and airbrush the original brows out by colour picking the original. I used Airbrush>Soft Airbrush 50 at 9% Opacity. Using Fine Detail>Soft Air 3 at 17% Opacity, paint in new eyebrows with light small strokes in the direction of growth, and lengthen the lashes. Now drop the layer.

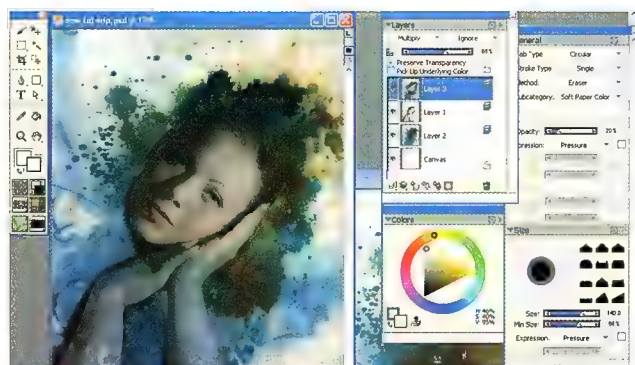


07 Add first texture Drop in the ink texture provided on the CD behind the figure. On the figure layer, start erasing part of the head and most of the original clothing to integrate the figure with the background texture. I used Erasers>Gentle Bleach 7. Leave a faint suggestion of the outline of the clothing at this stage. Notice how I've placed the darkest part of the texture just around the top of the head. Experiment with the placing of the texture to suit your chosen image. Try flipping it horizontally or vertically.

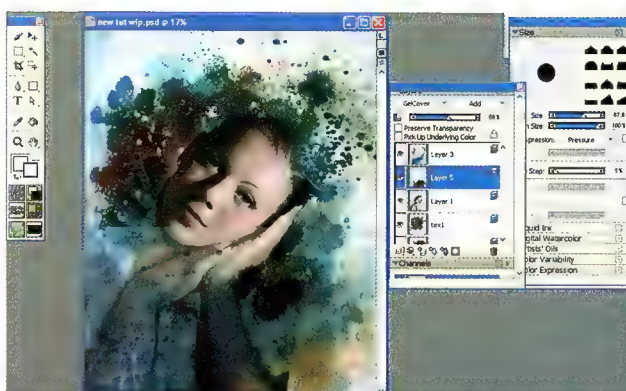


Mix and match

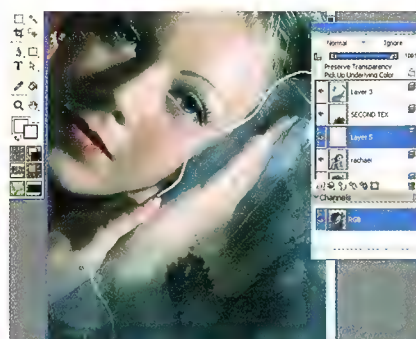
It is possible to create entire visual images within Painter, without needing another application. It's an artist's studio without the mess. Having said that, if you have acquired a lot of expensive art equipment it makes sense to use it all. Traditional paints and paper, scanners and photo editing programs are all part of the optional toolkit for this tutorial.



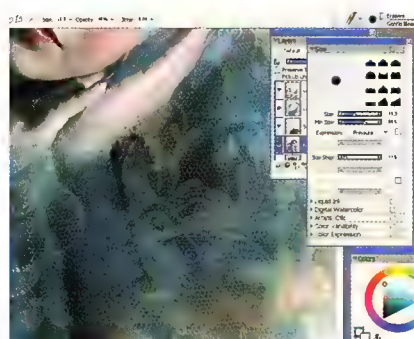
08 A second texture Using the ink texture for a second time, apply it over the top. This applies it to the whole image, so set it to Multiply. With the Eraser>Gentle Bleach 7 at 20% Opacity, erase parts of the image where it's not required, notably the face. I like the suggestion of fingerless gloves, so I'm going to leave it on the arms. You can experiment with lightening and darkening this layer, and scrolling through Blend modes.



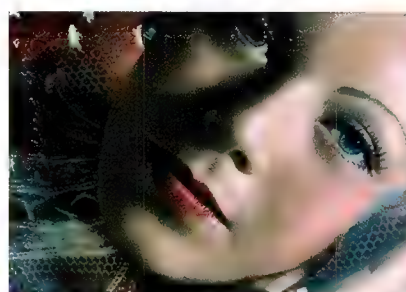
09 Third texture Apply the same texture for a third time. With Preserve Transparency unchecked, set layers to Gel Cover at 58% and apply the section to the bottom half of the image, below the second texture. Erase any parts not required. The placement may leave a hard line across the image, so zoom in and remove all traces with the Eraser.



10 Add a collar With an Airbrushes>Fine Detail 3, airbrush on a new layer. Draw in a ruffled collar to replace the clothing that was erased. It doesn't need to be too painterly. Select Choose Distortion>Pinch. Now run this brush along a drawn line to narrow it. Parts of it can be erased slightly when you are happy with it.



11 Fourth texture overlay Open the antique lace texture from the CD, and place it at the top of the layers stack. I chose Magic Combine at 19% Opacity, but other layer styles (such as Gel Cover or Multiply) give interesting effects too. I erased all the lace outside the collar area with Erasers>Gentle Bleach at 40% Opacity.



12 The lips On the figure layer, use a soft brush set to Multiply at a low opacity, and gently stroke more colour onto the lips. I'm brightening and darkening them without losing the original highlights. I've colour picked red from the texture visible behind the head. I think it's important when creating artwork with multiple colours and textures to try and unify the image wherever possible.



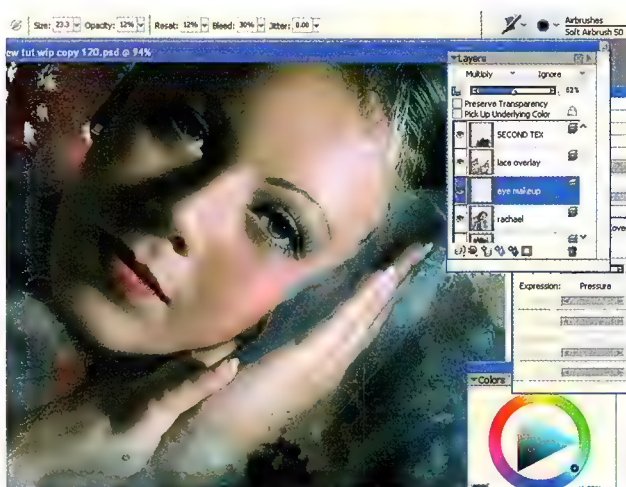
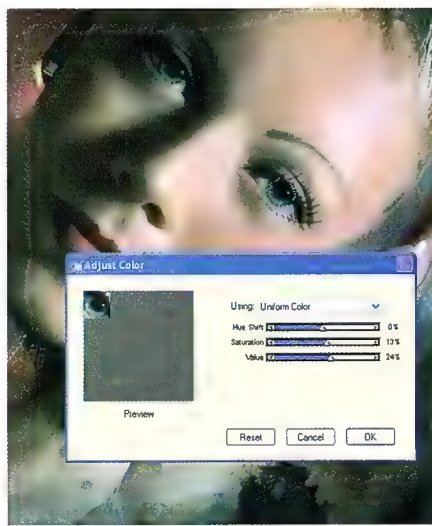
Splatter brushes

The paint splatters I have used in this piece came from the generous www.corelila.deviantart.com. These brushes are free to use. You can, however, use a saved scan of your own home-made splatters instead. Put your paper on the floor and protect surrounding areas. An eyedropper is a great tool for this, and you can vary the height for different effects. I prefer using ink, as the dye concentration is higher. Flicking with an old toothbrush is a tried and tested method that's very useful (and cheap) for fine splatter spray.

Extra make up

Final flourishes to the face

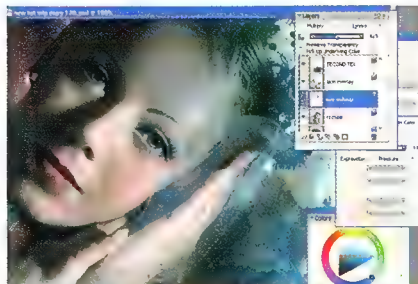
13 Eye colour On the figure layer choose Lasso and carefully draw around each pupil. Go to Tonal Control>Adjust Color>Uniform Color and move the Saturation slider to the right slightly. This has the effect of enhancing the original eye colour without it looking too artificial. If you prefer the look of brown eyes and your subject's are blue, this can be easily achieved with Tonal Control>Adjust Color>Correct Color.



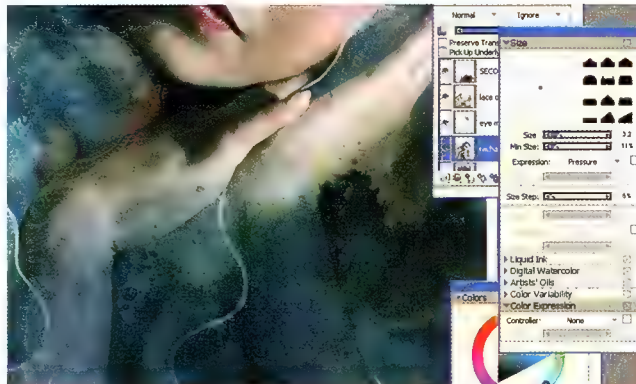
14 Eye make up To add make up to the eye area, open a new layer above the figure and set it to Multiply at 52% Opacity. Choose Airbrushes>Soft Airbrush 50, colour pick the eyes and stroke in as much or as little required. I've kept this make up quite subtle. You could try something completely different; there is great scope in this step for experimenting with all the different styles and colours of eye make up.

Colour tweaks

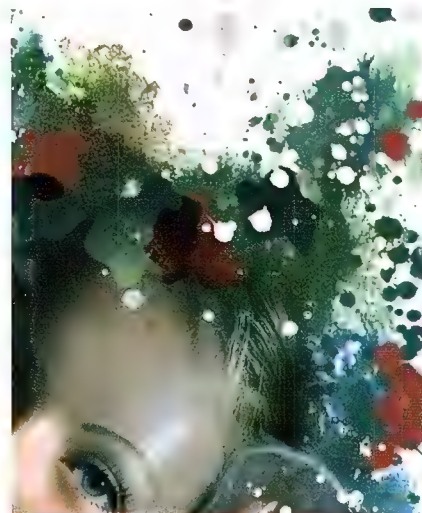
Enhance hues and then apply painted strokes



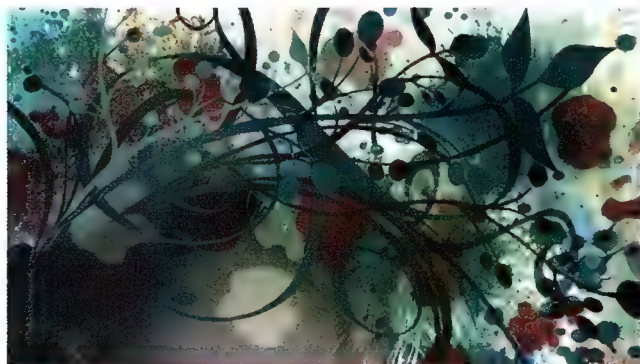
15 Blue forehead Add some colour to the forehead. On a new layer, set Multiply to 52% and choose Airbrushes>Soft Airbrush 50 at 12% Opacity. Now stroke in the colour you have chosen. By doing this, the gentle highlight above the eye that helps give the face its form has disappeared. With Erasers>Gentle Bleach 7 set to about 7% Opacity, I carefully removed some of the colour to reinstate this highlight.



16 Redefine edges With all the textured overlays, some of the edges of the collar have become indistinct. On the first texture layer choose Erasers>Pointed Bleach 15 at 30% Opacity and stroke the edges you wish to redefine. If you have used blue colours throughout your piece you could make a feature of the edges by using the Pattern Pen>Decorative Ginkgo Pen.



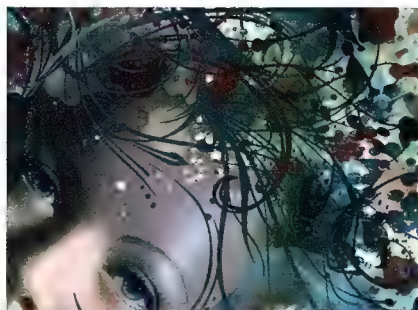
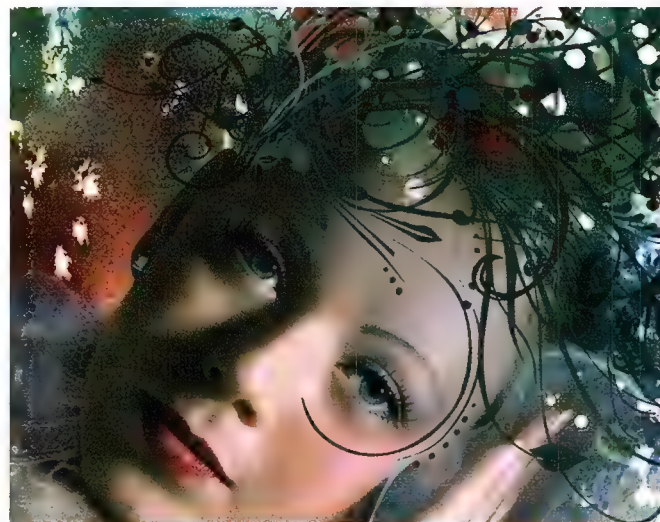
17 Random brush shapes Apply some random brush shapes and blobs of colour all over what remains of the hair. If the colours are applied with different opacities and colour modes, this heightens the effect of overlapping,



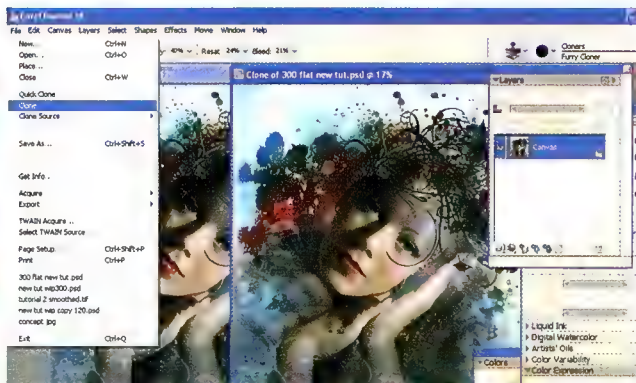
18 Add a brush decoration The two add-on brushes I'm going to use in this piece are free to use from the handy www.gvalkyrie.deviantart.com. In the photo editing application of your choice, start applying the different brushes available in the sets. Place each brush stroke on its own layer where you can skew it, rotate it, erase parts and change the opacity – whatever looks right! Or pick your favourite Painter brush and do the same!

19 Add to the brushes

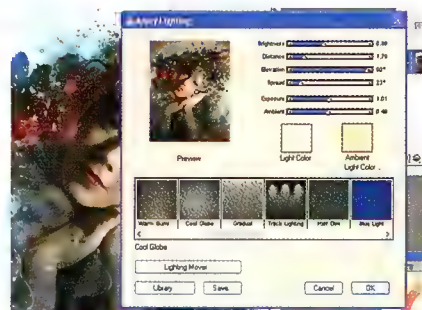
Keep adding to the decoration of the headpiece with the brushes. With each one on a different layer you can change the order of the layers and put one behind or in front of another for different effects. Try different blend modes until you are happy with the look and placement of the individual elements.



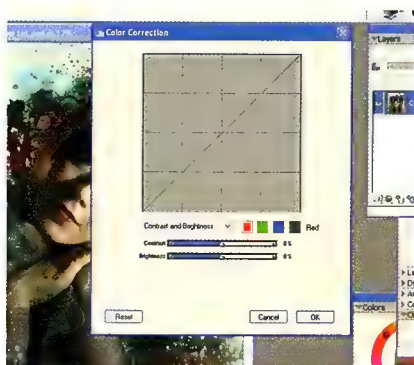
20 Add some spatter texture On a new layer, add some textured splatters and blobs. Use colours that are already present in the image, and remember each brushstroke can have a different blend mode. To achieve this look you can use a texture you made yourself by flicking ink or paint, set this to Multiply or Magic Combine, and erase where you don't want it to show.



21 Save and drop When you are satisfied with what you have achieved so far, save your layered file and duplicate it. To do this, open the file in Painter and choose File>Clone. Now, on the cloned file in the Layers palette, choose Drop All. It's important to save your layered file and to do the final steps on the copy.

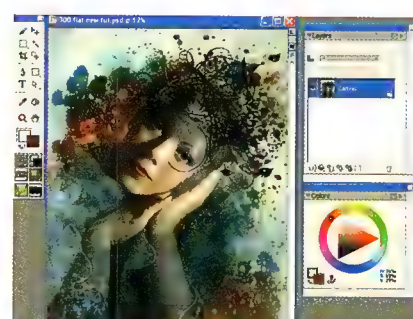
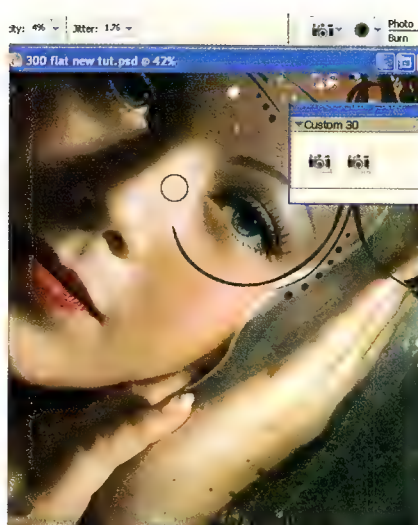


22 Lighting effects Now to make the lighting more dramatic. Luckily, Painter has many lighting effects that are easy to customise. Here I have chosen Apply Lighting>Cool Globe, but I changed the lighting colour to a deep cream. I moved the light source pointer down and to the right to make sense of my shadows. Then Edit>Fade to your satisfaction.



24 Dodge and burn

I feel that some of the darker parts of the image would benefit from some selective darkening. Choose Photo>Burn at 9% Opacity. Where the shadows would be deepest (like under the chin and where the hands overlap) I carefully darkened the areas. The same with the Photo>Dodge tool – I lightened areas very slightly that lost their sparkle with the successive layering, such as the eye's catch-light.



25 Final check I check every square inch at full resolution for elements I feel could be changed or removed. I then look at it full screen from a few feet away. If I was working on a traditional painting I would look at it through a mirror to see obvious flaws. In Painter, choose Canvas>Rotate Canvas>Flip Horizontal. This new perspective gives a completely different view.

Mixing media Merge traditional with digital

Mixed media images are great fun and definitely worth experimenting with. It's incredibly easy to create your own background patterns with ink, watercolour or other paints and then scan in to be used on your Painter canvas. Once applied to a photo and treated to some Painter magic, you can end up with a very pleasing piece of art.

TEXTURE FILES

Have a look around you – chances are you are surrounded by textured objects that would work as background elements. Photograph curtains, tables, cushions – anything that might work in a composition

HAPPY ACCIDENTS

When placing your texture files, you might inadvertently create something you hadn't planned. In this case it was the feel of lacy gloves over the arms, and was a look we decided to keep!



BRUSH MARKS

A Painter creation wouldn't be right without some brush marks. We have applied lively strokes but you might prefer a more subtle approach

SKIN SMOOTHER

Painter has some nifty controls when it comes to working with skin, and the Photo Scratch Remover is excellent for smoothing skin and making it look like it's been airbrushed

ENHANCE PATTERNS

As you lay down the background elements, don't be afraid to paint in detail to help the eye decide what's going on. In this example, we gave a subtle outline of clothes ruffles



Tutorial info

 Artist
Wen-Xi Chen Time needed
3 hours Skill level
Intermediate On the CD
Start sketch

Watercolour landscapes

We get to grips with a style that's been popular for over 200 years

Watercolour painting is an art form that has been around for a very long time, but has often been viewed as a hobby medium. However, among the users of watercolours, there are a considerably large amount of famous artists including Van Dyke, Constable and Turner.

In England, watercolour painting got a popularity boost in the 18th Century because surveyors, map makers and engineers valued it for its usefulness in illustrating technical works. It also helped that the literati and aristocratic classes at the time saw it as a sign of a good education, so it was commonly taken up by women in their leisure time.

Although they were popular, watercolours still didn't quite hold the same esteem as oil paintings, and were in fact largely used by artists to create the sketches that would then become

oil paintings. It took the work of three English artists: Thomas Girtin, Paul Sandby and JMW Turner, to establish the medium as an independent fine art paint in its own right. They showed everyone that watercolour could be as refined and as powerful as any other paint, while having an unpredictable streak that made the results so exciting.

Some artists call watercolours an "unforgiving" medium, due to the transparency of the paint. It really requires the artist to think about their painting and how to build up the colours; techniques like masking often need to be employed to achieve the right effects. Other artists call it a "liberating" medium. The difficulty in controlling the paint is in itself one of the factors that draw people to watercolours – the loosening of inhibitions and letting the laws of physics run its course to create unexpected and beautiful pictures.

Begin your own watercolour landscape

Take the dive into digital watercolour



Make the commitment

Turn your Watercolor layer into a normal layer that can be modified using non-watercolor brushes. Right-click on the Watercolor layer and choose Commit. Now you can use all the different Digital Watercolor blenders to achieve cool diffusion effects and more!



01 Sketch The foundation of a painting is the sketch, and in a medium like watercolour where you can't cover up mistakes easily, it's important to get a sure footing at the start. Here we're focusing mostly on composition.



02 Masking Traditional watercolour artists use masking fluid to preserve the colour of a part of the painting. We're going to mask some of the painting by using the Liquid Ink tool to fill in the trees, bridge and some grass. Once you've done this you can make the mask layer invisible.

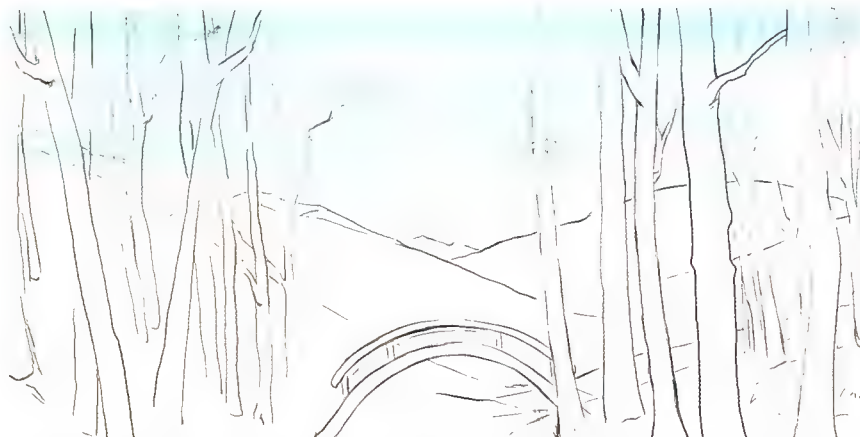
French Watercolor Paper



528 Rows
528 Columns



03 Paper set up Paper texture is crucial to a realistic watercolour look. Go to Windows>Library Palettes>Show Papers. In the Paper window, select French Watercolor Paper and set the scale to 250 per cent. This paper grain will appear every time you use a brush with a grain property.



04 Sky Create a new layer and select the Digital Watercolor category in the Brush Selector. Use the Flat Water Blender at 5 per cent Opacity, 100 per cent Grain, 10 Diffusion and 0 Wet Fringe to quickly wash in the blue for the sky. Notice that the paper grain has shown up.



Patch it up!

Paint will run with wet watercolour. This applies to both the normal and Watercolor layers. To prevent this type of interaction, dry the watercolour by bringing up the drop-down menu on the Layers window.

Lift Canvas To Watercolor Layer

Right-click on the Watercolor layer and choose Lift Canvas To Watercolor Layer.

Dry Digital Watercolor

Diffuse Digital Watercolor

05 Dry Digital Watercolor Once the sky is looking decent, it's time to dry the watercolour. Select the sky layer and click on the little arrow at the top right of the Layer window. Click on Dry Digital Watercolor and viola! Your Digital Watercolors are now dry and fixed.

06 Mountains

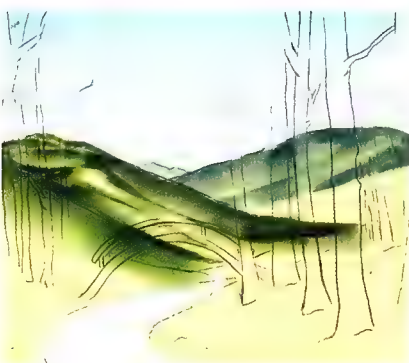
Create a new layer and fill in the land mass with the Broad Water Brush from the Digital Watercolors. Use a yellow. Now select Watercolors and the Soft Runny Wash. Using this tool will automatically create a new Watercolor layer with a little waterdrop icon. Angle the brush so that the mid point of the cursor is at the top of the mountain, and the cursor is tilted up, which will create a graded stroke.





Stroke designer

If you're not an artist, using the Straight Color can feel very intimidating as it is much harder than cloning. However, it is much easier than painting on a blank canvas, as you have the photo right there as a reference tool to guide you through the whole process. Remember to keep sampling the actual colour on your photo as you paint, including the subtle tones between the shadows and the highlights, as this will make your painting much more 'alive' and keep it from looking too flat. This takes practice, but it pays off!



07 Atmospheric perspective

Convert To Default Layer

Painting Process

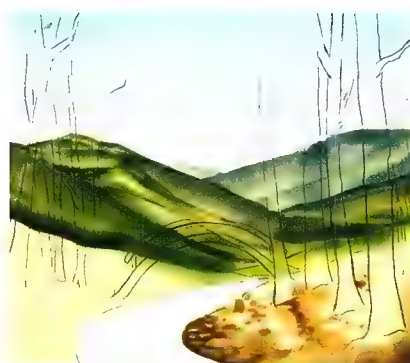
Lift Canvas To Watercolor Layer

Wet Entire Watercolor Layer

Dry Watercolor Layer

Use Digital Watercolor

Brushes Digital Watercolor

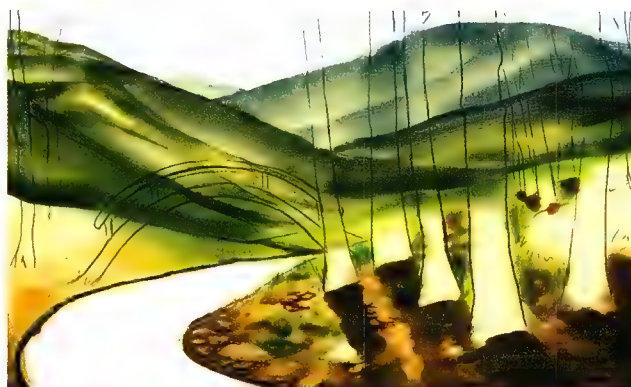


09 Foreground Moving on from the mountains, switch back to the layer that has the yellow wash on it and use a variety of tools from the Digital Watercolor, including Round Water Blender and New Simple Water, and mix it all up with the New Simple Diffuser.

08 Dry Watercolor layer Painted something you particularly like and don't want any more wet on wet interference? Just like the Digital Watercolor, you can dry a Watercolor layer by selecting the Dry Watercolor Layer option from the menu in the Layers window.



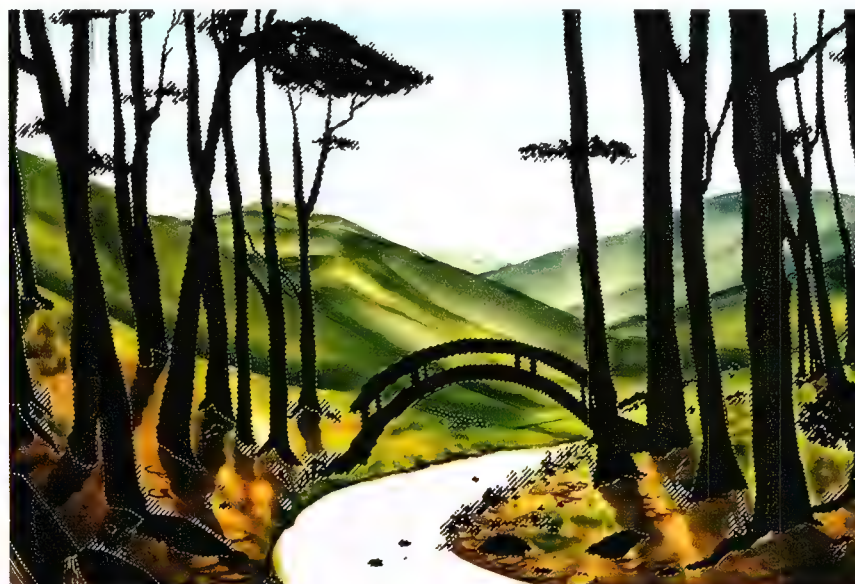
10 Rocky ground On a Watercolor layer, use the Fine Bristle from the Watercolor brushes to add definition to the rocks on the ground. Just go over one of the sides for a sense of depth and shadow. Grass detail can be created conveniently with the Dry Camel brush. Play around with the tilt of your stylus for the best effects.



11 Shadows For the sake of realism, the trees need to have some nice long shadows. We chose a light source somewhere in the middle and on a new layer, used the Digital Watercolor brush (New Simple Water) to mark in the shadows. Remember that shadows are darker closer to the object, and lighter when further away due to light diffraction.



12 Take two Now for the other side of the stream. Very much the same principles as before really: make sure to keep the colours and lighting consistent. On the edge of the stream, paint a dark line on a Watercolor layer and then run a Runny Wet Bristle just above it. The colours will mix to a lovely mossy texture.



13 Masked Once you're satisfied with everything so far, it's time to bring up the invisible Mask layer again. Go to Select>Auto Select>Imagine Luminance. This will select all the black areas.

Phase two

Dealing with the masked areas



Pooling effect

To get the look of paint collecting at the edges of a brush stroke, select a Digital Watercolor brush and turn the Diffusion to 0 and Wet Fringe to 100 per cent or similar. The fringes of the stroke should now look distinct enough to emulate the effect seen in traditional watercolours.



14 Fill in Create a new normal layer set to Default blending mode. Use the Fill Bucket or an opaque brush to fill in the mask selection with a warm yellow colour.

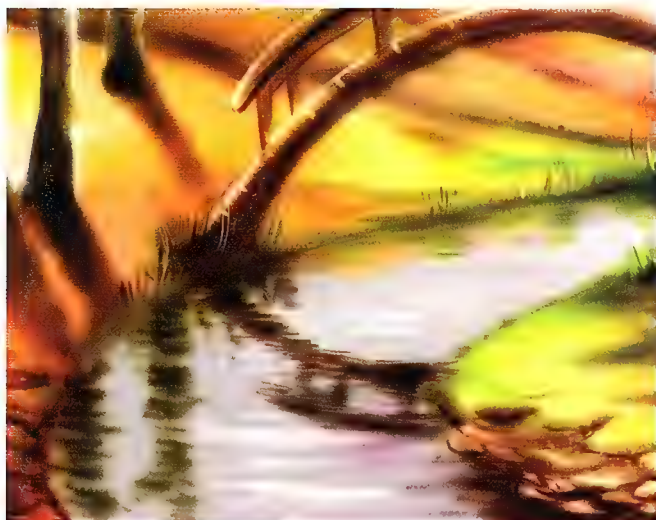


15 Tree bark With the selection still on, use the Round Water Blender from the Digital Watercolors to colour in the tree bark. For birch trees, the Broad Water brush, brushed from side to side, makes an effective birch look. Use the Splatter brushes along the lighter side of the tree to add a natural looking texture.

16 Leaves The Fine Palette Knife from the Watercolor brushes is great for painting leaf details, thanks to its flat shape. If you have a stylus with tilt sensitivity, be sure to experiment with using this for great effects.



17 Water Almost there! The water reflects the sky, and so should be about the same colour. We used the Flat Water Blender for the blue and Gentle Wet Eraser to create the pale highlights in the middle of the stream.



18 Reflection The New Simple Water brush with the New Simple Diffuser is a great combo for reflections. Reflections in the water include the banks of the stream, some of the trees and, of course, the bridge. We added some purple highlights to reflect the background.



19 Bridge The final flourish. We used primarily the Simple Water brush from the Digital Watercolors range. With some final adjustments here and there, we reckon we're finished with this painting.



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The Mixer palette

Painter replicates real media as closely as possible, including how colour is mixed

If you work with software other than Painter, you'll be familiar with the idea of saturating and desaturating colours, colour picking and creating custom colours. If you work in real media, however, you'll be more familiar with the intuitive, creative process of mixing paint. Painters rarely use colours straight from the tube, preferring to mix and blend tints to achieve the desired result. In Painter, you can do exactly the same thing by using the Mixer palette.

Mixing colours requires a good grounding in basic colour theory. Legend has it that the first ever colour wheel – a circular diagram of colours – was created by Sir Isaac Newton. Other famous figures have leant their genius to conceptualising colour, like the 18th Century artist Eugene Delacroix who is as famous now for his ideas about complementary colours as he is for his paintings. Colour theory divides colours into three basic groups: primary, secondary and tertiary. You can also consider neutrals as a separate colour group, although they don't quite fit into the established rules of colour mixing.

Primary colours are pure tones, but they can be lightened, darkened and shaded. Secondary colours are mixed from combinations of primaries. Tertiary colours are refinements on these blends. Primary, secondary and tertiary colours can be combined in a number of ways, to create shades and tones for you to paint with, and to establish colour harmony. We'll take a trip through some fundamental colour theory before seeing how the Mixer palette works.

COMPLEMENTARY COLOURS

The pale green and reddish-pink tones here are complementary colours. When they're put together, each makes the other one stand out

ANALOGOUS COLOURS

The blue, blue-green and blue-purple here form an analogous colour harmony – they sit next to each other on a full colour wheel

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Primary colours

Bright, pure tones

The three primary colours are red, yellow and blue, and you can't mix them from any other colours. Traditional paints in these colours are created from pure pigments, such as cobalt or rose madder. You can't mix pure black or white either, although technically these aren't even defined as colours at all! Here we have sampled colour from the top pane.

Secondary colours

Mixed, mutable blends

Our next step from primary colours is, not surprisingly, secondary colours. The three secondary colours are green, orange and purple, and they're created by mixing primary colours (red and yellow make orange, red and blue make purple and blue and yellow make green). They're also the most commonly known complementary colours. On a six colour wheel, each one is opposite a primary tone.

PRIMARY COLOUR

A simple shade of plain light blue, lightened with a creamy off-white creates the sky blue

NATURAL NEUTRALS

The brown shades of the cheetah's natural colouring are neutral tones, which can be created by blending secondary colours

Colour harmonies

Create a symphony of shades

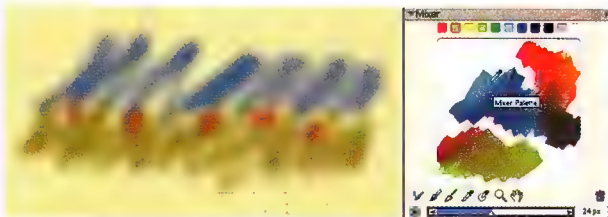
When the right colours have been used in a painting they can have a stunning, unified effect. We call this compositional element a colour harmony, and there are three main types of harmony which can be used to give your paintings an air of technical perfection. All of them are easy to achieve in Painter's Mixer palette.

01 Analogous colour harmony

An analogous colour harmony is dominated by three shades that sit next to each other on a colour wheel. Typically, the predominant shade is a primary colour while the other two are tertiary variants. This colour harmony is great for still life and abstract painting, but can be applied to portraits and landscapes too.



02 Complementary colour harmony A complementary colour harmony is made up of shades that sit opposite each other on a colour wheel. These don't have to be primary and secondary combinations – many of the most effective colour harmonies combine tertiary colours too. We've used a blue-toned purple with yellow-orange here. Complementary colour harmonies are used in all types of painting.

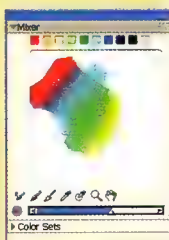


03 Natural colour harmony Natural colour harmonies take their palette from the natural world, so they're common in representational images. There's no technical specification for a natural colour harmony, although the most effective make use of all the different types of colour. We used blue-purple, a neutral khaki and a red-orange.

Tertiary colours

Subtle degrees of shading

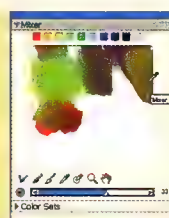
Tertiary colours are shades of primary colours that are toned with secondary colours. They include red-purple, red-orange, blue-green, blue-purple, yellow-green and yellow-orange. They form cool or warm shades, for example: red-orange is a warm tone, while red-purple is a cool one. These are excellent for adding mood to a painting.



Neutrals

Shades of grey and brown

Remember mixing all your paints together as a child and ending up with a brown sludge? That's how neutrals are created! Mix together two or more secondary colours to get different shades of brown. In real media, you can turn them grey by adding purple and white. Or by watering the pigment in Painter, you can desaturate them instead. You'll get much richer neutrals from mixing than you will from colour picking.

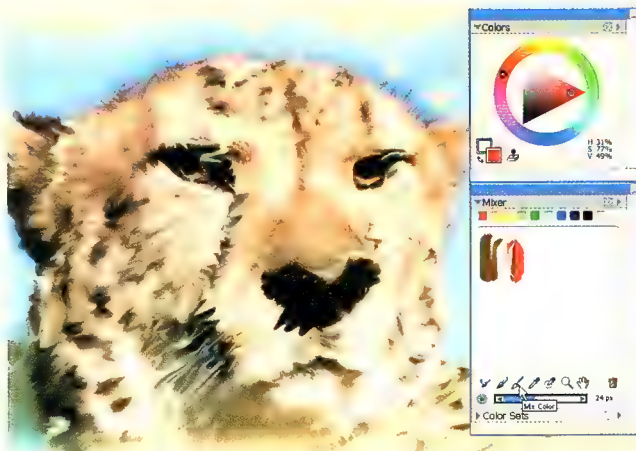




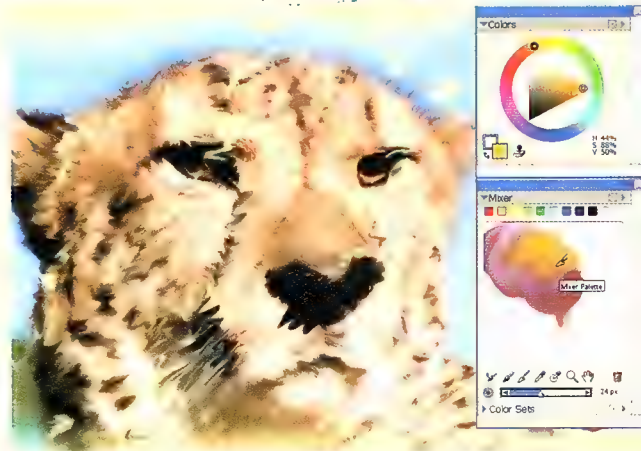
Use the Mixer palette

Start mixing colours in Painter

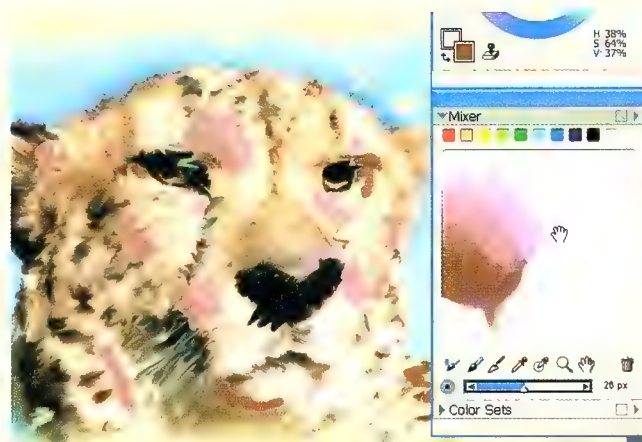
Painter's Mixer palette has a few advantages over a real one. For a start, it's easy to clean and won't dry out, while still providing your paintings with all the benefits of traditionally mixed colours. Let's take a look at what you can do with it.



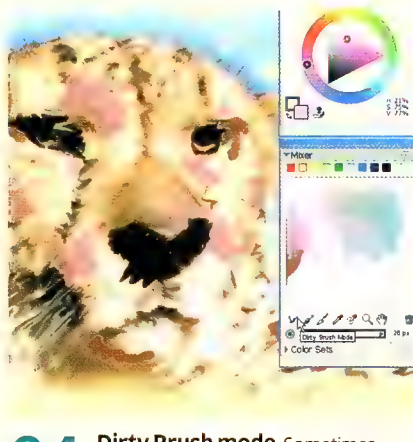
01 Open the palette Open the Mixer palette by going to Window>Show Mixer. Pick a couple of colours from the palettes above or from your image. Dab them into the Mixer palette by clicking on the regular paintbrush icon and painting as normal.



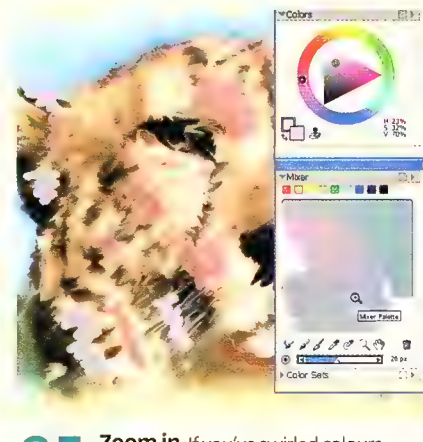
02 Mix the colours Look for the icon that looks like a palette knife or spatula (next to the paintbrush). Select it and move the mouse over the colours in the palette, and they will start to mix. Just like real paint, circular motions will provide the cleanest mix.



03 Move the palette If you've mixed a big swathe of colour it will seem to take up most of the palette window. But luckily there's more available. Click on the hand icon and click and grab inside the palette to move around and find more space to mix in.



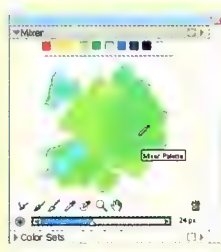
04 Dirty Brush mode Sometimes when mixing real media, you'll get unexpected effects from paint or water that was already on your brush. Painter's Mixer palette reproduces these with Dirty Brush mode, which provides a greyer and more watery effect.



05 Zoom in If you've swirled colours, you'll get splashes of different tones and shades. Making use of all of them lets you achieve a unified colour harmony. To pick an individual shade from a mix, use the magnifying glass icon to zoom in on the palette.

Cool colours

Blue-based tones



Cool colours are dominated by blue tones, although you can also add a touch of red, which can be both cool and warm. Here we've created a cool green by mixing two parts blue to one part yellow. These cool green tones tend to evoke water rather than foliage, but they're also great for shadowy landscapes where they provide a tonal and thermal contrast to warm greens.

Warm colours

Yellow and red based tones



Most warm shades have a red or yellow cast. There are a couple of exceptions to this rule though, like red-purple and yellow-green, which are both considered cool tones. But in general, warm tones are created by adding red and yellow. This green has been made by mixing yellow and blue, with a tiny touch of red. See how much warmer and brighter it is than the cool green on the left? It evokes leaves under sunlight.



New Mixer colours

The Mixer palette comes with a preloaded collection of colours at the top, which you click on to make the mixes. If you'd prefer to add your own colours, click on the appropriate shade in the Colors palette, and then Cmd-click (Mac) or Ctrl-click (Windows) on the colour you want to change in the Mixer palette. This is great if you want to keep within a certain colour range.

07 Change brush size You're not restricted to the same brush size in the Mixer palette. Click on Change Brush Size and use the slider to scale up or down. This gives you control over how much colour you put into the palette, so you can put down a big stroke of blue and a smaller one of purple to get the right shade.

06 Sample multiple colours You can also use the Sample Multiple Colors tool to pick up or drop multiple colours. This is great when you want to create a tertiary tone, like blue-green or yellow-orange.

Save and reset

Save the colours you've mixed as a Color Set

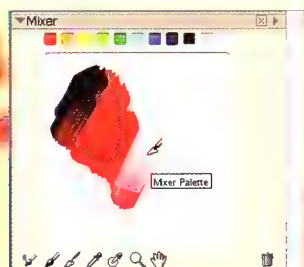
08 New Color Set from Mixer Once you've created all the colours you want in the Mixer palette, you can either leave them in there or you can create a Color Set for quick reference. Go to Colors> Color Sets> New Color Set From Mixer.

09 Use the Color Set Every shade and tone that you've created in the Mixer palette will be recorded in the Color Set. You can use this to keep a record of the colours you used, share it with other Painter users, or save it so that you can mix colours for a new image instead.

10 Clear and reset Once you've finished with the colours in the Mixer palette (remembering to save them as a Color Set) you can click on the trash can icon to clear and reset the Mixer palette ready for more mixing.

The wrong way to mix

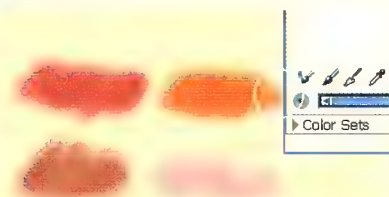
Avoid adding black or white



Many first-time colour mixers think that the way to lighten or darken a colour is to add black or white. This should be avoided at all costs. Mixing black with red won't create crimson – it will make a dull burgundy brown. Meanwhile, adding white will create pink, which contrary to popular belief, isn't light red! Many artists will avoid using black in their work.

The right way to mix

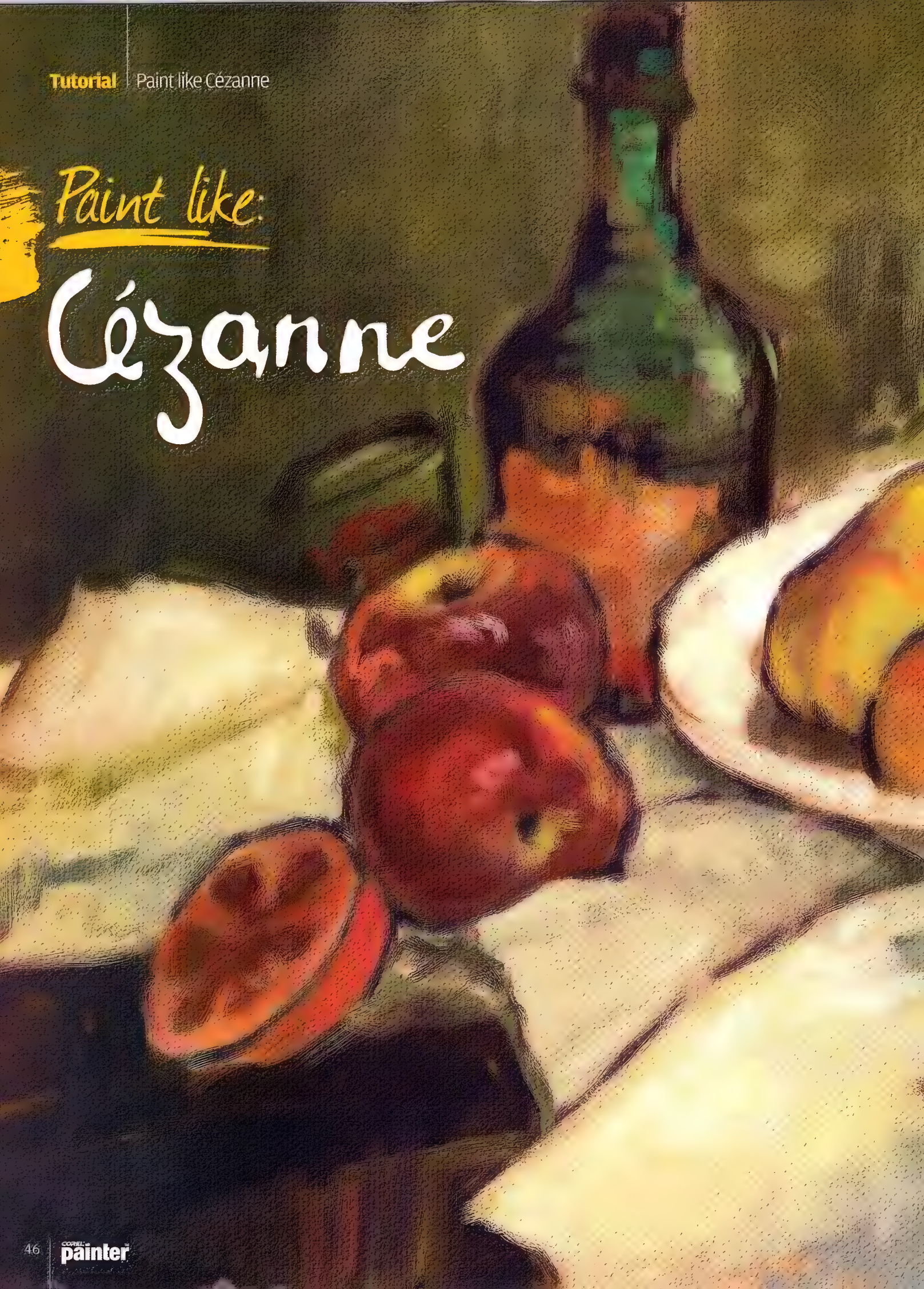
Use tertiary colours



The right way to mix shades of colour is to add tertiary colours. We've created light and dark red (compare their clear, bright tones to the wrongly mixed plum and pink below them). The crimson shade was created by mixing red-purple with red, while the bright scarlet was created by mixing orange-red with red. It takes a bit to get used to, but once you are familiar with the process you will find it natural.

Paint like:

Cézanne





Post-Impressionists don't come any better than Paul Cézanne. We demonstrate how to re-create a classic Cézanne still life painting...

Born to a wealthy family, Paul Cézanne was in the fortunate position of being able to devote his entire life to painting, giving him the opportunity to develop a unique style and visual vocabulary. Along with many other works, Cézanne painted over two hundred still life studies where he concentrated on the distillation of form and colour into their essentials. Cézanne found perfection in natural forms, and concentrated very much on the essential shapes and hidden geometry in a scene. He maintained that everything in nature could be distilled into cones, cylinders, cubes and spheres. Cézanne was also a bit of a magpie when it came to taking different influences from his artistic contemporaries; in all of his paintings you can see the strong forms and line work of Manet, the light and colours of the Impressionist school, and the balance and compositional harmony of Poussin. In fact, Cézanne once said that he wanted to "paint Poussin from nature".

We're going to pay homage to the great man here by creating a still life painting that reflects his style and aesthetics. For this we're going to be fairly strict and paint directly on the canvas. To use a photograph as a start image here would rob us of the chance to convey the essential shapes of the objects within the composition. However, you will find a host of still life photos on the disc in case you do want to refer to an image.

We'll start by very loosely sketching in shapes, and although you can do exactly as Cézanne did by studying the objects in reality, don't be afraid to manipulate and simplify the shapes as you go. Concentrate on luscious colours, the expression of form and making the shapes look good on the canvas, rather than slavishly describing each individual element.

Tutorial info



Artist
Tim Shelbourne



Time needed
5 hours



Skill level
Intermediate



On the CD
Sketch

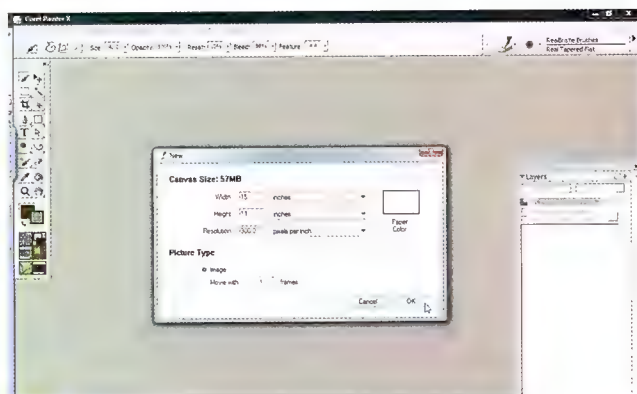
Start the still life

Set up a still life. Observe, simplify and sketch

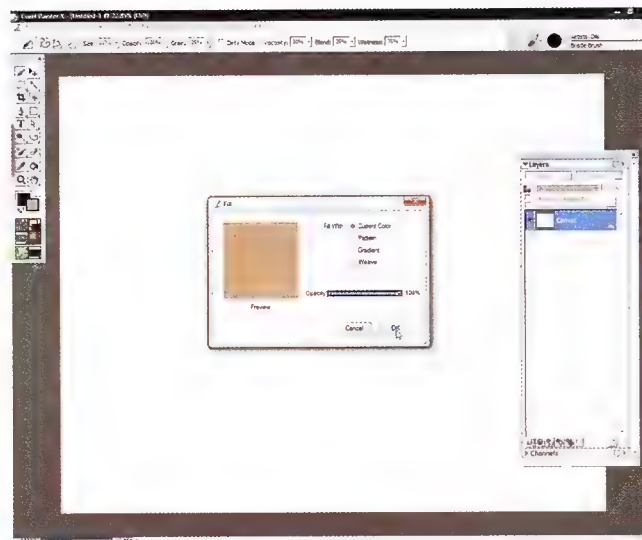


Get drawing some more!

Because we're painting from scratch here and keeping well away from any tracing or cloning, becoming practised at observation and drawing is vital to make the end result convincing. Carry a small sketchpad around with you, and even if you've only got a few minutes, use them to grab a quick, simplified sketch of a nearby object. Every bit of practice helps!



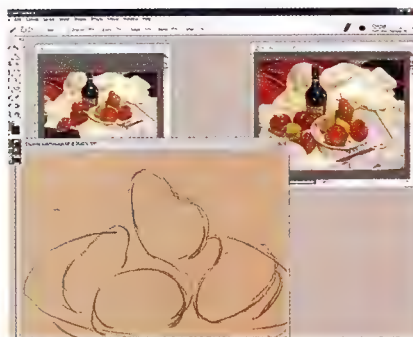
01 Create the canvas Go to File>New and create a landscape orientation canvas at 300dpi. Here we've made the canvas 15x11 inches, which gives a lot of room to work and allows you to use the brushes at quite a large size. But you can always make yours a little smaller, which will put less strain on less powerful machines.



02 Midtone fill It's a good idea to establish an overall midtone across the canvas, which makes judging tones easier than working over a stark white space, so choose a midtone warm grey from the colour wheel and go to Effects>Fill. Choose Current Color and click OK.



03 Initial sketch Choose the charcoal set of variants and select the Soft Vine Charcoal 30 brush. Choose a very dark brown colour and start to indicate the main shapes within the scene. Remember that here you're just concentrating on the essential overall shapes, and the placement of these within the canvas area.



04 Essential observation It's important to bear in mind that you're drawing completely freehand, either from reference photos you took or directly from your still life set up nearby. Here we're interpreting and simplifying shapes, adjusting their placement to make a pleasing composition.

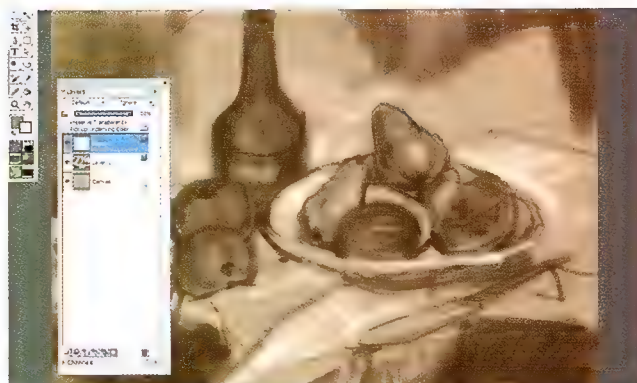


05 Block in the shadows Once you have the main shapes and forms indicated, increase the brush size and roughly shade in the darkest shadow areas in the scene. Don't bother with the midtones here as the filled canvas represents them, but it's useful to get an approximate tone map established at this stage.

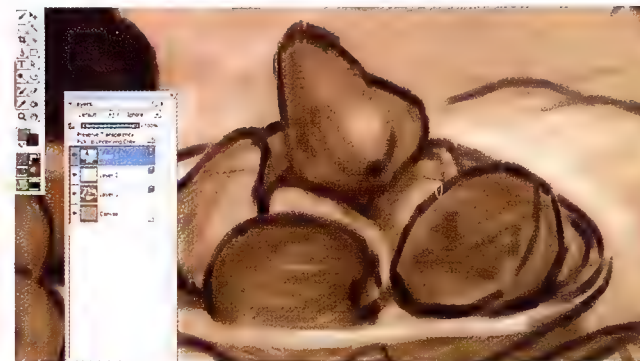


Hidden geometry

When you're setting up your still life for this painting, try to look for the hidden geometry in both the scene itself and the individual objects within it. You'll soon start to see cones, spheres and cylinders that will add harmony and structure to your painting. You can even sketch out these shapes over your painting on a separate layer as you work to give yourself some reassuring guides.



06 Tone mapping By changing your foreground colour to white you can block in the lightest parts of the image. This tonal sketch will help you a lot throughout the painting process, and will act as an underlying foundation for the tones, colours and modelling you apply later. When you're done, add a new layer.

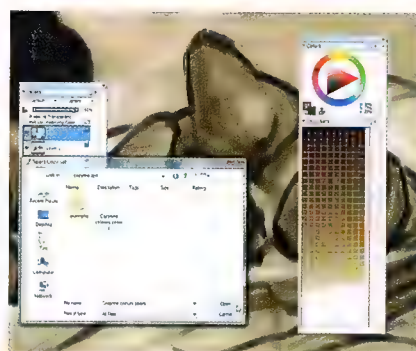


07 Brush for outlines Now that you have your tonal framework complete, we can get down to the business of painting. Start by adding a new layer. Now select the RealBristle category of variants. Choose the Real Oils Short variant. Set the Feature to around 5 and the Blend to 10%. Now, using a near black colour, start to add the enclosing outlines to the objects within the painting.



Cloning no-no!

It can't be stressed enough that your job here is to interpret rather than copy. Just as Cézanne would not have carefully painted over a photograph, it would be pointless to clone this painting from one. By drawing and simplifying the objects in your scene you will develop your own personal and unique language.



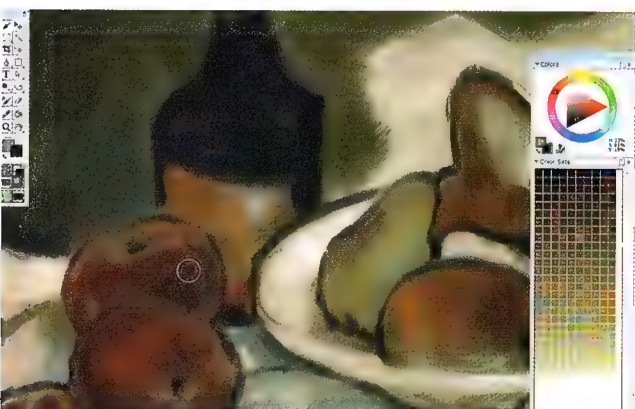
08 Underpin the composition This is a characteristic of the Cézanne still life, and these outlines need to be quite sketchy and loose. In the finished painting they will serve to unify the painting as a whole and emphasise the natural forms and shapes. As you paint these outlines you can adjust and refine the geometric shapes of the scene's component objects.

09 Set up a color set You have a few choices when it comes to picking the colours for your image. We set up a special color set, but you can easily use the default version and pick colour from there. You don't have to be exact with this – pick the colours that feel right for you and the scene you are painting.

10 Establish the shadows Add a new layer. Now choose the Real Oils Soft Wet variant. Set the Feature to 5% and Blend to 10%. Go to Window>Brush Controls>Show Size and set Min Size to around 75%. From the Papers Selector at the base of the toolbar, choose Coarse Cotton Canvas. Now start to paint the very darkest tones in the painting.

Colour composition

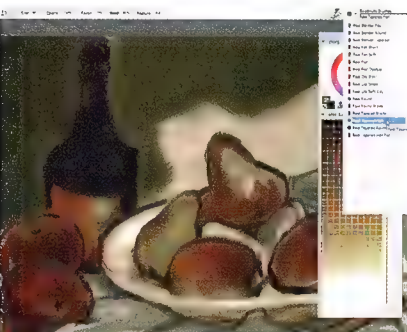
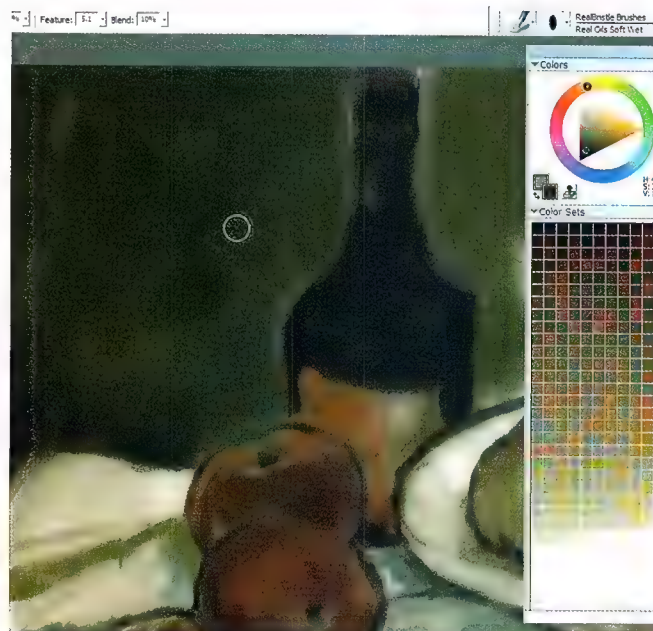
Start adding shades and tones to your still life



11 Essential darks Remember, we're just establishing the darks here. You can make your brushwork quite free here, using short strokes at different angles to describe the contours and volume of the objects you're painting. Choose appropriate colours from the Color Set as you go.

12 Establish the balance

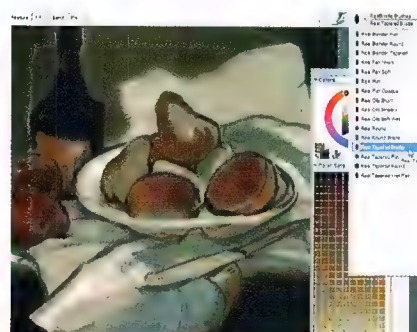
At this stage, it will also help to roughly establish the background. We've used some nice dark greens here, which complement the fruit and really push the still life itself forward. Also, make sure to establish the dark areas beneath the cloth at the bottom of the painting and start to block in the rich reds and russets in the fruit.



13 Another brush Before painting in the darks of the drapery, it's time for another change of brush. Choose the Real Tapered Flat. Again, set the Min Size to around 75%. In the Brush properties, set the Bleed to a very high value to make the colour feel more liquid, and use a Feature setting of around 6%.



14 Drapery shadows Now start to brush in the warm shadow areas of the cloth. Again, use strokes that follow the planes of the fabric, preferably referring to your still life setup. Establish the darkest neutral tones first, working your way up to the lighter midtones. Your brush work still needs to be quite loose here.



15 Intense colours Don't worry about the lighter areas of the cloth yet, we'll tackle those later. It's time to start adding some areas of quite intense light colours to the fruit. Select the Real Tapered Bristle variant. Set the Feature to 7 and Blend to a fairly low value so that the paint on the brush feels quite thick and dry.

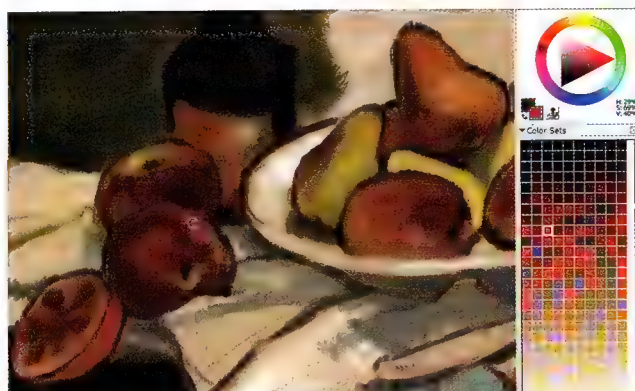
Compositional quirks

Ready for more? Let's bring the scene to life!

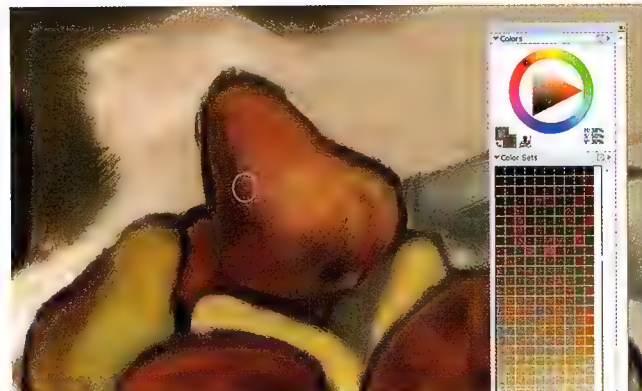


Clever texture

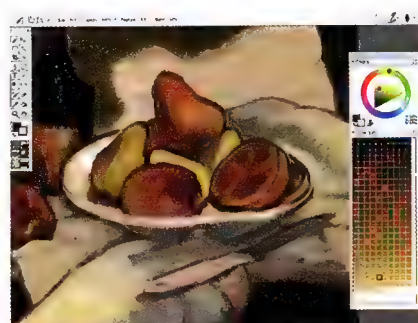
Your finished painting will benefit from a subtle canvas texture, but not over the entire picture area. When you've finished painting, flatten your image via Layer>Drop All. On the canvas layer go to Select>All, followed by Edit>Copy. Now go to Edit>Paste In Place. Go to Effects>Surface Control>Apply Surface Texture. Choose paper for Using and adjust the Amount to your liking. Go to Layers>Create Layer Mask. Paint on the layer mask with black to hide the texture over the lightest areas of the painting.



16 Observe and identify This is where observation plays a really important role. You now need to identify the lightest areas of the fruit and simplify the shapes within these areas. Choose your colours carefully and apply your strokes following the contours. You can still refine the shape of the fruit here, concentrating on making pleasing shapes on the canvas.



17 Complex modelling You can blend these highlights in with the existing midtones simply by increasing the Blend value of the brush and brushing back into them. It's worth taking your time here using slightly lighter and darker colours around the main highlights to develop some rather intricate modelling.



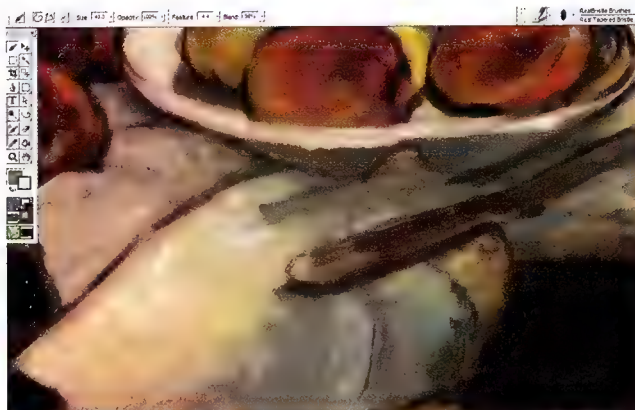
18 Give the cloth form and body Now start to add in the lighter areas of the cloth. Don't use bright white here, but a variety of slightly dusky off white colours. Use the brush in short strokes along folds to 'cut in' to them, and give the cloth the very painterly finish that is typical of Cézanne's work.



19 Shape versus perspective The very brightest highlights in the painting should be reserved for the bowl itself. Again, use short strokes to form the edges of the bowl rather than drawing careful outlines. The aim here is to convey the actual shape of the objects, not to reproduce the effect of the object in perspective exactly.



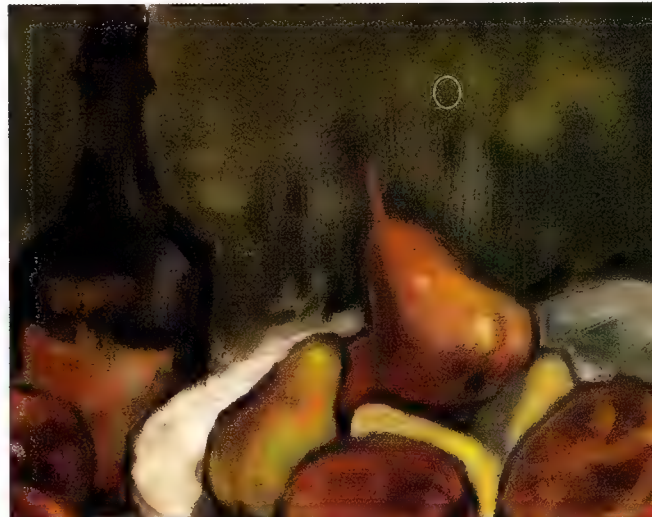
20 Keep it real Often, Cézanne made objects such as this quite lopsided to describe the essence of their shape better, so don't be afraid of doing this here. Leaving broken areas of background canvas showing through here and there will help with the overall spontaneity of the finished painting.

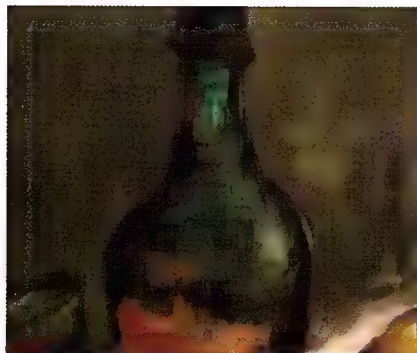


21 Add highlights sparingly You can also add some touches of very bright highlights to the cloth, but don't add too many. Again, reducing the Blend value of the brush will result in dry, sticky colour that seems to drag over the surface, just as it would in real-world painting.

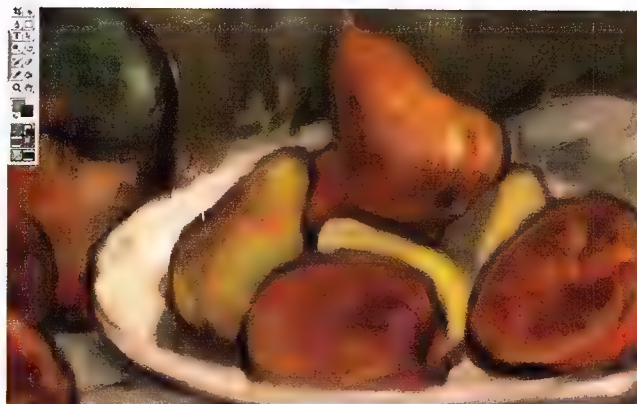
22

Background interest Use the brush at a much larger size to add a few lighter greens and neutrals to the background. This will break it up a little and add interest. You can also use these colours to refine the overall outline of the bottle shape.

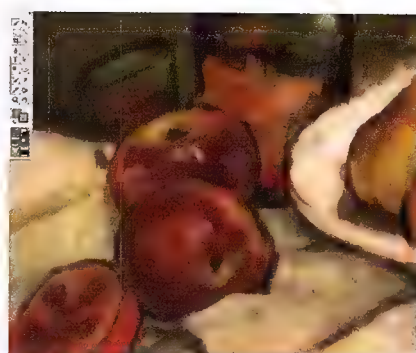




23 Reflected light The bottle needs a little light adding to it, without adding too much detail. Do this by adding short strokes of fairly dark bottle greens using the Real Tapered Flat variant. All we're doing here is indicating reflected light and giving the eye somewhere to rest in the top third of the composition.



24 Take a break Now take your time to assess the painting as a whole. You can use all of the previous techniques to refine things here and there on another layer. It's a good time now to reinforce the dark outlines around the most important compositional components, and to refine the darkest folds in the fabric.



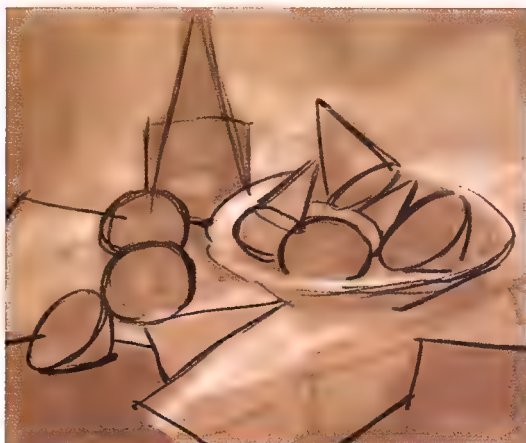
25 A few flourishes Don't forget to add small catch-lights to the fruits as this will give them real solidity. Again, don't use pure white here, but very light blues and mauves. Once you've flattened the painting, try adjusting the colours via Effects>Tonal Controls>Adjust Colors, and increase the saturation for a more vibrant result.

Observation is key | Study your subject

The key element of this tutorial is observation. Take a look at the shapes that your still life forms; look for cones, cylinders and rectangles. We call this 'hidden geometry'. Look at how you've set up your still life or photo reference and make use of it!

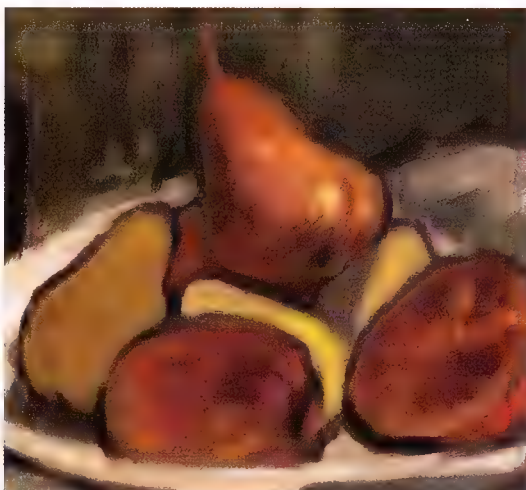
HIDDEN GEOMETRY

In the early stages of your painting, it's worth taking your time to think about the hidden geometric shapes within your composition. Here's a very simplified sketch of our composition here, adding weight to Cézanne's insistence that you should paint the essence of what you see.



MAGIC MODELLING

For this kind of painting, rely on modelling with light and shade to create form – not complicated drawing and line work. Here you can see the difference that good light and shade can make. The pear on the right has volume, whereas the one on the left, with too little modelling, looks flat and abstract.



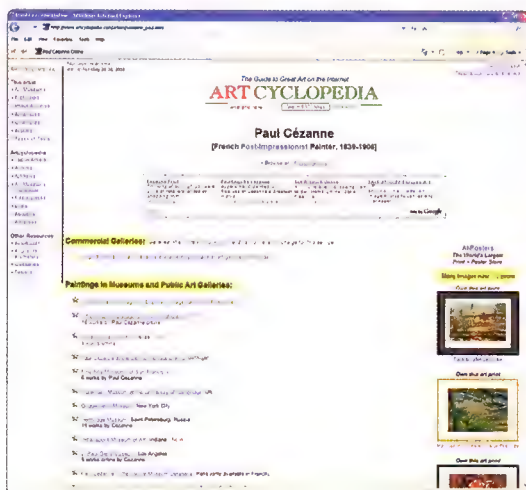
EXPERIMENT WITH COMPOSITION AND VIEWPOINT

To complete this project successfully you need to look, look and look again. Go out and buy some fruit, set it up on a table and be adventurous with your camera. Photograph it from various viewpoints and rearrange the objects and rearrange the composition itself.



STUDY THE MASTER

You can't paint like Cézanne without studying his work, so do a search on the web. There are hundreds of websites out there telling you everything about Cézanne that you could ever want to know. Study his work closely and it will improve your own painting immeasurably.



How to...

paint interiors

Room interiors provide excellent opportunities to explore light, colours, textures and ways to combine them

DINNER PARTY

What can you tell about the people who will gather here this evening? Everything seems fairly formal and a bit stiff, except for the scattering of raggedy plants. These flowers and plants add life and the sense that someone lives here who cares for them

FILLED WITH LIGHT

There seem to be a number of light sources, from windows to wall sconces, and even the mirror's reflections. The warm, golden colours invite us in, but the heavy curtain gives an air of privacy

BORROWED IDEAS

We borrowed the lighting and curtain idea from a painting by Joseph Wright of Derby who was notable for his use of Chiaroscuro and painted dark, sombre scenes that appear to glow

COMPLEMENT COLOURS

It's not immediately apparent, but we painted Burnt Sienna (a reddish, coppery colour) throughout the room to add some warmth, and it complements the hues that lean toward avocado beautifully

A painted interior can stand alone and tell a story of its own, complete with primary and secondary elements. It can also provide a backdrop for a still life or portrait. Interior scenes are like theatrical settings, which sum up the personas of the people who inhabit them, providing subtle information that we interpret on a subconscious or subliminal level. Unlike a landscape where pretty much everything may be bathed in full or partial sunlight, we can create drama with

a limited number of light sources so that colours, shapes and object identities are transformed as they cast shadows or are obscured by shadows; they can lose focus or become the focal point within the space. The process of deciding all this is fun and largely subjective. Bring another dimension to your Painter art by devoting some extra preparation time deciding what storyline you want the elements, colours, lighting and textures to describe.

Painting light



Morning has broken

We chose a washroom to illustrate the variable ambience possible with some simple changes in colour hue and indications of shadow and light. We begin as morning is dawning. We wanted to indicate the coolness of morning by portraying the colour hues clear and white amid the interplay of light on the walls, so we painted them using a Thick Wet Oils brush with Impasto Color and Depth set to 148 per cent and Color Expression set to Direction so we could brush on two shades of grey at an Opacity of 23 per cent.



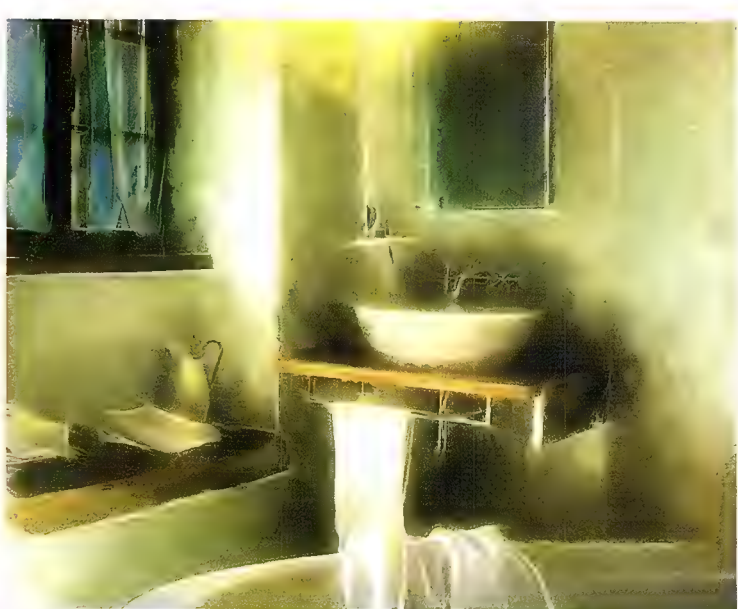
High noon

Even in winter there's warmth in the sun's light, so for the noon version we conveyed this by adding some pale yellow highlights to the walls. Some of the shadows of the morning are melted by more intense light, but remember that you can use your painter's license, even when following rules. Otherwise, the whites are gleaming white, and the definition of objects is clearly defined where we want focus. So, even with less contrast we're still able to lead the viewer's eye throughout the canvas. Bright highlights are easy using the F-X Glow brush.



Twilight time

In the evening, shadows become deeper and the room is awash with the pink hues of the setting sun. Whites are more subdued as shapes become softer and less distinct. In Painter, we use a blend of the Soft Airbrush for individual areas and an overall wash using Effects>Tonal Control>Adjust Colors. We don't want to use black, so we painted in shades of brown. The Medium Bristle Oils brush works brilliantly for smoother areas, but still provides a painterly stroke.



Night light

This one is possibly the most dramatic of the four paintings, but was also the easiest because it's safe to imagine that indoor lighting can be portrayed with a yellow cast. Of course, lighting can take on whatever colour cast you choose and can be as soft or as harsh as you want. We wanted ours soft, and one great way to create less defined edges is by using the Just Add Water Blender brush. We brushed lightly over the edges we wanted to soften.

Art study | How to paint interiors

Interior textures

If you've ever finished a painting in which everything appeared to go well, but now it just seems to sit there lifeless, chances are you forgot to vary the texture throughout the piece. We hope you never throw away digital art because it's worth a try taking it out once more and deciding where it could use some textures and a few places for the viewer's eye to rest. Explore and enjoy your creativity.

SMOOTH SHINY TEXTURES

Even when we're painting smooth areas, paintings thrive on variance. Look around you to be reminded that some smooth surfaces are shiny, while some have a matte finish, and both reveal blended colour hues and patches of light and shadow. Glazed surfaces tend to be a bit more interesting and even easier to paint because those reflective glints provide a great deal of interest and become an immediate focal point. Smooth matte surfaces are painted in much the same way, but with more subtle highlight/shadow patterning. We painted both of the examples with a Captured Acrylics brush and smoothed the texture with Just Add Water.

Shiny pot



Smooth pot



Peeling paint



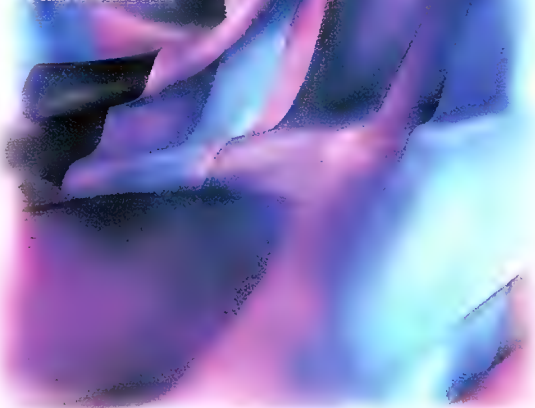
Rough wall



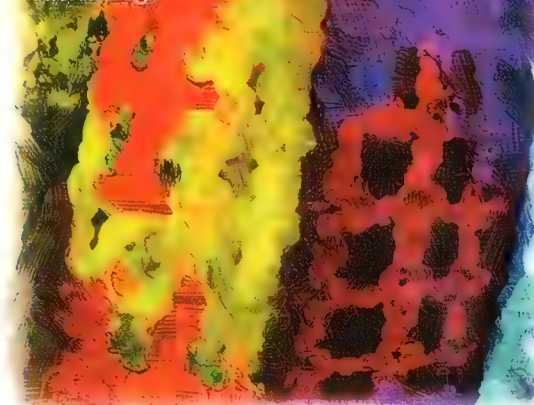
ROUGH AND GRAINY TEXTURES

We all have walls, and most of them are somewhat smooth and painted in a matte texture intended not to take on any character or detract from the decor. But paintings are meant to be noticed, so switch gears and find some texture in those walls! We did the peeling paint example with the Variable Colored Pencil and Nervous Pen, taking care to include hard shadows and soft highlights. For the rough wall we first painted strokes in varied hues of the same colour, using Thick Wet Oils 10, and then applied the Italian Watercolor Paper texture.

Fabric smooth



Fabric rough



FABRIC TEXTURES

There's nearly always a place in your painting for a swatch of fabric, whether it's a curtain, a draped scarf, carpet, clothing or furniture, so relate to your viewer how that fabric 'feels'. The nubby, knitted fabric was painted somewhat abstractly using deep Impasto in Thick Wet Oils, with added highlights and shadows to emphasise the shapes. The smooth scarf was laid down first with a Soft Airbrush, concentrating on a few sharp, dark folds, and some soft highlights to indicate the height of silken ripples.

Immersive interiors

To wrap things up, let's have fun and combine some of the tips we've discussed by juxtaposing varied textures, bringing the colours and light of the outdoors into a dark, colourless room, and by painting several light sources within one physical interior space. Once you get started thinking in this vein, the possibilities and combinations are infinite. With each interior painting, you will learn volumes about how to handle those elements and not end up with a confusing jumble of colours, light and textures. One way to handle this is to paint what you actually see, and then decide which areas or objects deserve to own centre stage. You may want to create a custom library of brushes that work well for interiors by pulling the individual brush variant icons onto a new custom palette that you can then name and have handy for all of those future interiors.

OUTSIDE INSIDE

Our attention is always drawn to the light, so even without the billowing, windblown curtains or the visiting butterfly, our eyes would still go straight to the window in this darkened bedroom scene. The room is filled with texture in the furniture and fabrics, but we softened them in order to allay any doubt as to where the focal point resides, and by doing this we can leave the outdoor landscape as soft and as abstract as we want. We used the F-X Glow brush to pump up the highlights everywhere.



MULTIPLE LIGHT SOURCES

How about a room where the lights themselves play the leading role? In this example we have several light sources, including the tree light, candles, an overhead fixture, wall sconce, and some soft light shining through the window. What these do is make the viewer more aware that, yes, this is an interior setting. The dark walls and soft edges make for a cosy, warm scene that glows in accordance with the amount of light we add. We used selections to brighten some areas and painted in light using the Glow brush.



JUXTAPOSE TEXTURES

You're probably having so much fun with textures that everything in your painting is now screaming, "Notice me!" Obviously you're in charge, so some authoritative decisions need to be made. We love the textures in this example, but we had to decide which elements we wanted to showcase the textures. The cherries were the obvious stars of the tableau, so we concentrated on them, adding occasional textural indications in the table, dish and floor. We also highlighted some wicker texture as a secondary place for the eyes to rest.



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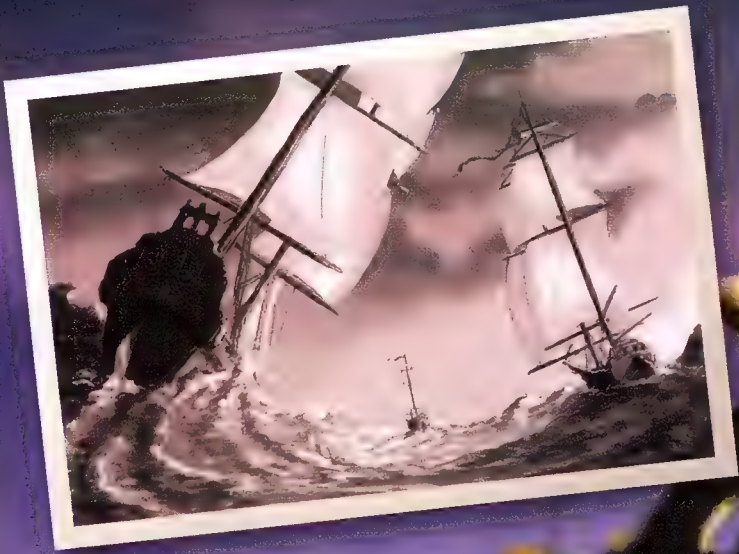
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Tonal value painting

Create a tonal value study to help produce harmony in your artwork

Value studies have been used by artists for many years. The old masters, like Rembrandt, did a number of great value studies in pencil and etching, setting the mood and lighting. First planned out in the artist's sketchbook, then as a monochromatic painting on canvas, they end with a vast number of glazes until the desired look is reached. This process can be labour intensive and take forever. Even today, artists will use blue sketching pencils on vellum or markers to create these value studies, which can become demanding. With the use of the computer, Painter allows for this process to be achieved quickly and efficiently, which lets you get to the important bit faster. Using Digital Watercolor to produce these studies can be very useful, allowing for you to change aspects of the value quickly. Even when doing a traditional painting, you could scan the sketch in and do a rough block-in of monochromatic tones to establish the light and mood. You can also establish a number of these compositions to see if different lighting and tones are working in the piece. This can save time before you start painting, and it can be used as a guide. With how fast our world is today and the need for shorter deadlines, beginning aspects of a project and creating them traditionally can be time consuming and does not allow you to work out your ideas and compositions. You can also take the same sketch and create different colour situations, giving the clients or even yourself more choices, and saving you time on changes and alterations. Also, after your tonal value is established, you can change the value to a colour that will set the overall mood. With Painter you can 'stay in the zone' and produce, produce, produce.

Material info



Artist
Brad Sutton



Time needed
4 hours



Skill level
Intermediate



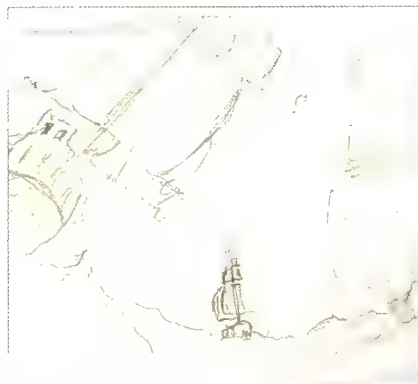
On the CD
Sketch and study

Monochromatically colourful!

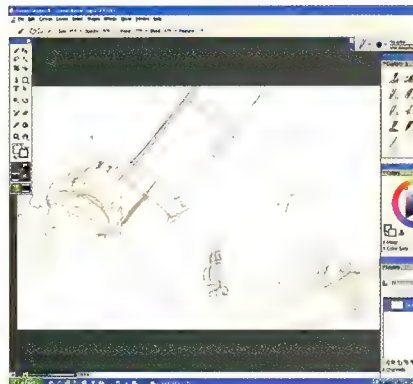
Switch to a monochromatic image. It helps!

Observations of life

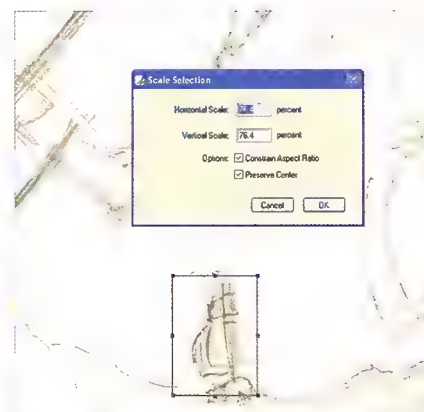
Creating art and observing life and our surroundings should be the best thing for an artist. As an artist you should be constantly observing life – a sort of artistic voyeurism. Traditional methods of creating value can be long and time consuming. Life drawing classes help in the study of the body, where the bone is closer to the skin and how things work. This will be useful for when you are without the model; you will have gained knowledge of the figure so that the model and the life drawing book will not be needed. Layout artists in the animation industry use traditional tools to create mood and lighting for the piece. Creating a tonal study, using mediums, and long drying times can eat into your creative energy. By painting traditionally, artists usually have multiple paintings that they are working on at the same time. So in turn, they are not wasting time.



01 Start with your sketch Start with your sketch (or use our one on the disc). You can either use a sketch from your sketchbook or sketch directly on your surface in Painter. Don't do too much rendering to the image either.



02 Clean up your drawing Time to clean up the sketch. If you scanned in an image it may not fit the paper size, so you may need to erase lines that are not pertinent to the image, or add more.



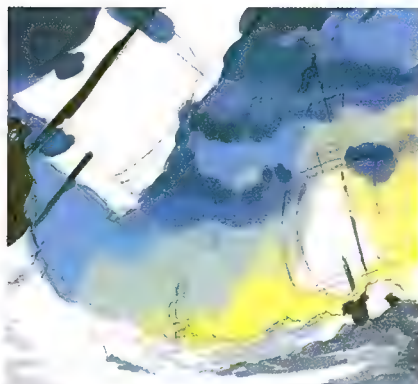
03 Add depth We do not like the size of the ship that's in the background, and by making it smaller it will add depth to the image. Start by outlining the ship with the Lasso tool and the copy and paste it. Next, go to Effects>Orientations>Scale and scale down to about 75%. Now drop the layer and clean up the image that was underneath.



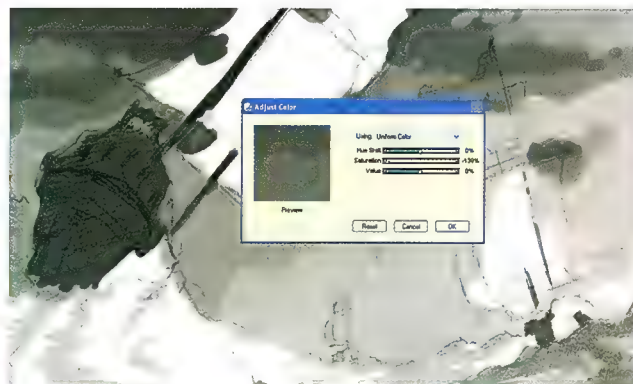
04 Start to add colour Using Digital Watercolor>New Simple Water, start to block in colour going over the sketch. All this should be done on the canvas layer. Just get some general colour down; it will change as we go along.



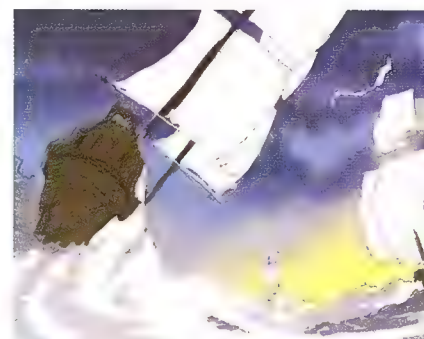
05 Erase a little We noticed that the ship in the background is too dark. Using Erasers>Gentle Bleach 7, brush over the ship. Knock the line back a little so it's not so dark. We had the opacity at 7% and Size at 50%.



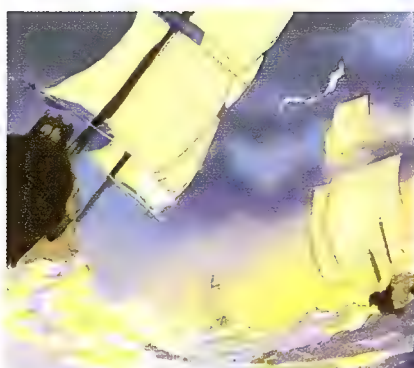
06 Block in the sky Start to block in the sky using Digital Watercolor. Keep it really rough and keep moving the colour around. Since there are large swells on the sea, we thought it would be appropriate if the sky was gloomy.



07 Desaturate time Time to desaturate the image. You will need to dry the Digital Watercolor at this point. To desaturate you need to go to Effects>Tonal Control>Adjust Colors and drop the saturation. The saturation is the middle toggle bar. Now click OK and it should change to a monochromatic image. Now undo until you get back to your colour image.



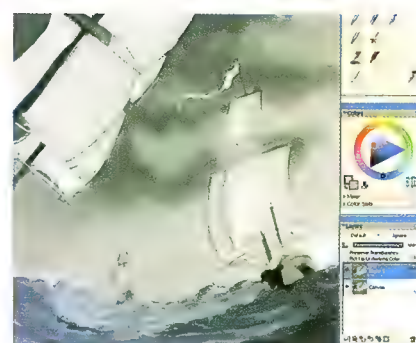
08 Clean up and blend You should undo far enough so you are still able to use the Digital Watercolor. Change the colour to pure white and erase the sails and sea that overlaps. Now hit Dry Digital Watercolor, and using the Blenders>Smudge brush, start to blend the sky. Keep the size and opacity up so it blends softly.



09 Add more colour Add some more colour to the sea and ships, paying attention to where your light source is. When you're painting the sea the water is choppy, so keep your brush strokes loose. Then select Dry Digital Watercolor.



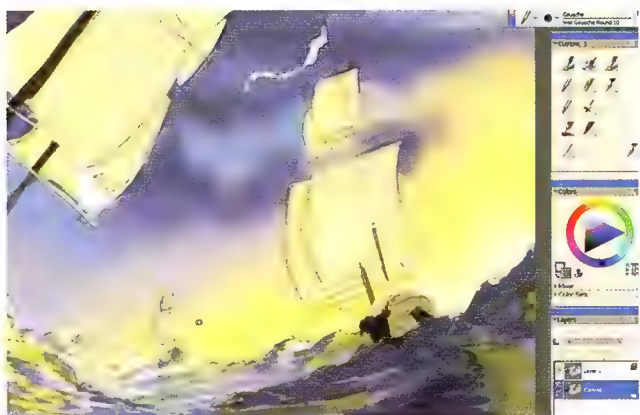
10 Darken the water Now darken the water, going lighter as you go into the background. Do not Dry Digital Watercolor yet, you can erase out some of the colour underneath so it shows through.



11 Another way to check values Use the rectangular selector and move it over the image. Copy the image and then Paste in place (if you don't paste in place you will just have to move the image to the right position). Go to the new layer we made and do the same steps we did in step six.

Light and dark

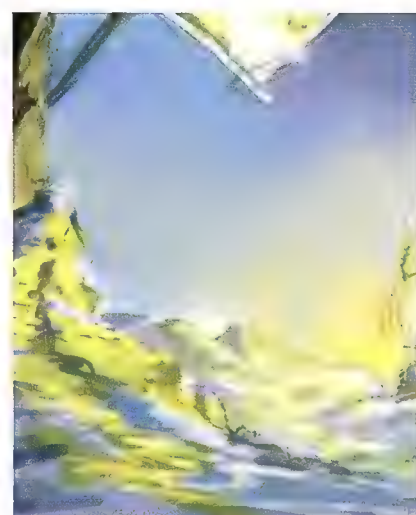
Start to balance and bring out tones



12 Delete layer and continue Click on the eye in the Layers box to close the layer, but don't delete it yet so you can refer back to it. Darken areas that need to be darkened, and pull out light areas in the water. Now delete the layer that you made for tonal display.



13 Dark areas Don't Dry Digital Watercolor yet! Use an opaque medium and darken areas in the water. Areas we thought we were going to lighten we have darkened now — mainly the yellow area in the lower-right corner, as it doesn't help the composition.



14 Separate areas We wanted to separate the front wave from the lit wave in the background as the highlights were merging together. So we used a grey-purple to differentiate between the two.



15 Dry and add more Dry Digital Watercolor and add more detail to the water and ship. We are now switching between Digital Watercolor and an opaque medium. We used Gouache> Wet Gouache Round 10.

Value in colour

Create harmony in your art with value

Value can help you determine a lot of things in your art, like where the focal point is, if you have correct depth perspective and whether certain aspects are working. Laying another colour over your image, such as blue or red, can also show you how your values are working. Another way is to use a red piece of acetate. Look through the acetate to see the different values. Having a value chart will help with this, but don't allow this method to become a crutch.



Batten down the hatches...

The image is starting to come together. Time for the fun stuff

16 Again with the water

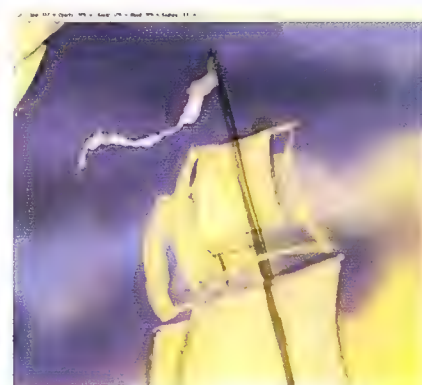
Keep going back and forth with digital water, working with the values in it. We like to go back and forth, working in different areas, because this allows for your eye to see different things that need attention or that might need enhancing.



18 X marks the spot A red X indicates an area we want to make darker, where the water areas look a little too close together in value. We also want the clouds darker at the top to create more atmospheric perspective and to make the ship stand out more.



19 Darken necessary areas Use Digital Watercolor to darken the areas. Also, changing the value and opacity will add texture to the clouds and sea which will be helpful. Try to keep some hard edges in the clouds; we don't want them too soft.



20 Oops! We noticed that the top sails are too small. This is an easy fix since we haven't added details. Select the colour of the sail and paint it larger, then fill it in and put the mast back that was covered when we fixed the sail.

Tonal value in lighting

Using your tonal value to set up lighting can help to set the mood

Tonal value is used a lot in art, film and photography. Lighting, mood, staging and figuring out where you want your viewer's eyes to go are all used in value studies. In the final image with the ships, the flag in monochrome is the same value as the clouds behind it. However, in colour the red pops against the blue. Munsell's Color Set is an excellent book to see colour in its highest and lowest intensities.



21 Fat over lean Now that everything is starting to look fleshed out, here comes the fun part of adding details. Start to add more volume to the sails and wood. Some of the details in the water have been done in earlier steps, but this is okay as the ocean is also a major element of this piece.

Check and clean

Desaturate and check on the details



23 Clean up time Now it's time to clean up any pencil sketches that still show through, or any areas of colour overlap. We left some of the pencil because it adds detail and textures. We worked fast and cleaned up after, and that way the spontaneity stays without getting bogged down with being careful.



24 Final details Now is the time to add the final details: rigging, ropes, ladders, flags, highlights on the water and any sails that we might have missed. This is the time to make things pop, add highlights to the highlights and put light into the shadows.

Great value

Lights, midtones and darks

FUN DEPTH

Juxtaposed areas are the fun ones. Another way to add depth is on the flag of the ship against the clouds, the dark clouds behind the sails and the dark side of the swell next to the sunlight

FRAME IT

The foreground has strong dark tones. These dark tones help to keep you moving to where the action is and to show shadowed sides. It also helps to frame the piece

INCLUDE MID TONES

In the foreground we have mid tones. These are areas that help to distinguish from the strongly lit sky and background. They also appear in the clouds to help separate them from the sky

LIGHT THE WAY

The light is coming in from the right side, so this is a good position to remind you where the light is. We have set up large swells in the foreground to keep it dark, which will move the viewer through to the background

MERGE LIGHT AND DARK

Merged areas of light and dark occur where there isn't a strong contrast, like where the tail ends of the clouds meet the sky, and in the background where the sky meets the horizon. The two sections form together – however, try to keep these from merging completely

BRUSH CONTROLS

Impasto

Thick, painterly Impasto brushes can elevate and deepen brush strokes for a range of rich textures

Impasto is the classic art technique of brushing thick paint onto a canvas in order to create depth. In traditional media, artists have a whole host of products at their disposal for achieving this look, from specially crafted paint, to thick and luscious mediums that give a thick support for the paint to adhere to. It's even possible to buy special Impasto brushes.

In Corel Painter, Impasto refers to the brush feather that allows brushes to paint with the illusion of depth. We can use different brushes to simulate various types of traditional art media, such as thick oil paint, and we can change most of the original Painter brush variants into Impasto brushes by using the Impasto settings in the Brush Controls palette, or in the Brush Creator. We have some of the same controls in both because the Brush Controls palette is great for making brush adjustments on-the-fly as we work, while the Brush Creator (Ctrl or Cmd+B) is often better choice for previewing and tweaking a brush.

So take out your favourite brush, whether it be Impasto or not in its default setting, and let's see what we can do with it!



Impasto toggle

When you're trying to decide whether the Impasto strokes are effective in a given painting, you can switch back and forth between Impasto and no Impasto by clicking on the star shaped icon on the upper-right side of the canvas frame. Not happy with the Impasto look? You can remove it easily by going to Canvas > Clear Impasto.

ABSTRACT TOOLS

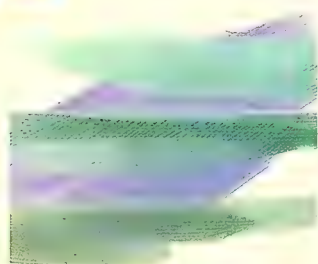
Impasto effects are perfect for abstract paintings. In this one, we used Square Chalk, Smeary Palette Knife, Leaky Pen, Photo Burn and F-X Glow brushes

JUST THE RIGHT AMOUNT

When it began to remind us of a garden's shady recesses and bright colours spilling onto paths, we began to bring out those images a bit with the palette knife, trying not to be too literal

Blend Impasto

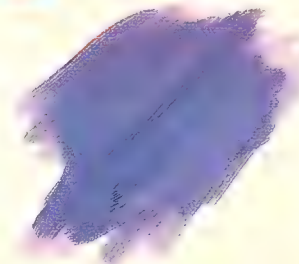
Composite methods add realistic effects



The Composite Depth menu on the Layers palette provides modes for adding the Impasto depth of a new layer's strokes to those on the canvas layer, for subtracting from that depth, or for replacing the existing Impasto effect with those on the new layer. This is comparable to traditional techniques of layering the paint wherein the subsequent layers of paint are either thinned or applied as thick medium, and is an excellent way of building up areas of Impasto. Add a new layer and click on the right-hand fly-out menu to access these composite methods.

Negative depth

Add a greater variety to Impasto



Negative Depth sounds as if it could mean no depth at all, but in the Corel Painter world it means the opposite of Impasto (raised versus evacuated space), and this Brush Controls check box lends added dimension, literally, to an already amazing digital art experience. Where Impasto-enabled brushes raise ridges, switching to Negative Depth causes them to dig valleys. It's so realistic, you'll swear the brush is burrowing into the canvas. We've given an extreme example for illustration, but you'll find areas in your paintings where it can be used with refinement and extraordinary realism.

COREL Painter PRIMER

LIGHT EFFECTS

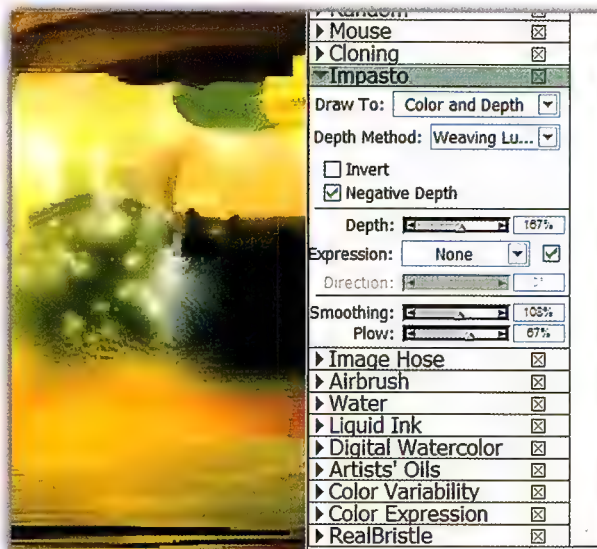
We used the Leaky Pen to add splashes of colour, shadows with the Burn pen and highlights with the Glow brush

NO END IN SIGHT

We generally begin abstracts without an end in mind, letting the image itself suggest what comes next. We laid down a colourful background using the chalk brush, giving it some Impasto depth

Impasto controls

Get started with these Impasto controls



01: Draw to

This fly-out menu allows us to choose whether our brush will paint with colour only, with depth only, or with both. It is definitely one of the most essential Brush Controls we have.

02: Depth method

Depth Method uses luminance (brightness) to relate the currently chosen medium to the canvas and is worth spending some experimentation time with. Choose Invert or Negative Depth for reverse effects.

03: Depth

The Depth slider, when used in conjunction with Expression>Pressure and Invert enabled, gives us a more traditional method of applying paint; light pressure results in heavier paint deposit while heavy pressure applies less paint.

04: Expression

Check the box and choose whether Impasto brush effects will be applied randomly, in accordance with the velocity or direction of your brush, or make it responsive to the pressure or bearing of the stylus.

05: Smoothing

The Smoothing slider controls the transition of the texture applied to a brush stroke. Pushed to the left, it results in softer definition of brush elements. Further to the right, and it gives sharp definition.

06: Plow

This slider controls how strokes react with other Impasto brush strokes. Set a high Plow value and paint across another Impasto stroke. It will displace the depth of the existing stroke, producing amazingly realistic effects.

The erase option

Erase depth, not colour

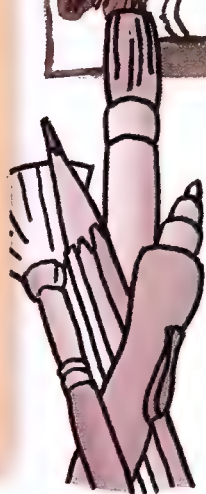
The Erase Impasto method doesn't affect the colour of a stroke, but will remove as much of the depth as you'd like. And with the Depth and Color drawing method chosen, the Erase method removes depth while still applying colour. The amount of depth removed depends on the value of the Depth slider. If you want to remove the entire Impasto stroke, set Depth to a value of 0. Then, in order to add back some Impasto without painting on additional colour, go back to Uniform Depth Method and choose Draw To Depth.

Ploughing through the paint

Incredibly realistic depth effects



Finally, the Plow slider controls to what degree an Impasto brush stroke interacts with your other Impasto brush strokes. When a stroke with a high Plow value encounters another Impasto stroke, it displaces the depth of the existing stroke. So in essence, your brush stroke ploughs through existing strokes at whatever depth you determine. Imagine the possibilities! As you've seen, the Impasto Brush Controls pack a powerful punch when it comes to adding beautiful depth and brush detail, and we've only just scratched the surface!



The simple guide to... **pen and ink**

Draw a line under your preconceptions of pen and ink work. It's time to feel the fear and start your own pen and ink project

This tutorial was inspired by the charming, lyrical pen and ink drawings of the 1950s. These gently mischievous and morally loaded comical stories are of animals and children who often 'get away with it'. And these characters, like Just William or Milly Molly Mandy, were simply and sparsely represented with great parity. The pen and its attendant inks were developed thousands of years ago and remain crucial tools of communication and expression. The romantic idea of reed, quill or stylus pens can cause us to visualise all sorts of candlelit, garret-based shenanigans from any number of

different centuries, but this tradition is matched by an innovative range of modern inks and pens. We will look at the traditional nib and the more recent reservoir pens, as well as techniques, mark making, papers and the odd, helpful cheat!

The main purpose of this tutorial is to encourage the beginner to actually begin, and the advanced penman (or woman) to experiment. Ink work needs enthusiasm and confidence born of experience, which comes from commitment and determination. This small but bossy reminder is necessary because of ink's most rewarding, yet frustrating characteristic: permanence! This can inhibit

even the most confident attitude and prevent huge amounts of happy accidents and expressive fun. Apply the Thomas Edison school of thought to your drawing. Edison said, along with many other nuggets of wisdom: "Just because something doesn't do what you planned it to do, it doesn't mean it's useless."

For these next few tasks you will have to be more than a little bit brave, and bash through any inhibitive thoughts to progress with the medium of pen and ink. Use and abuse the materials and see what happens. Be positive and you will soon be reaping the rewards that pen and ink can give you!

Pens

Face the daunting plain paper and begin your creation

This section calls for sound planning and thought before you begin. This will reduce the (so called) errors that can occur with ink, and these ideas will help you tackle the intimidating perfection of a plain white piece of paper that seems to demand perfection back. Ignore it and focus on your idea. The second tool needed is patience; these drawing tasks need a steady, committed attitude to be completed. They are not the quick fix buzz of experimental work, they are methodical and technical, calling on both your observational and motor skills.



BALL POINT PEN: FOLLOW THE FORM

Begin overcoming that fear of permanence with a ball point pen. Familiarity gives the artist a helping hand from pencil to pen. Use an H pencil to lightly draw the outlines of the object, then use your pen to gently mark strokes of ink that follow the length and direction of the form and the fur. Use pressure to darken areas and vigorously crosshatch to create a fluffier texture.



FIBRE TIP PEN: DETAIL THE TONE

Raise the bar by trying a pen that looks more traditional, but is less messy and unpredictable than an ink pot! This one has either a cartridge or reservoir inside that can be refilled, meaning your line will never run out. We dotted and stippled with a fineliner and a calligraphy pen to get different textures and create a sense of tone with form. Lines are clean, rigid and a little clinical.



STYLUS PEN: EXPRESS THE TEXTURE

Reed, quill and stylus pens have flexible nibs that give an expressive, stylishly sensitive line. Dip your nib into soluble or permanent ink and the surface tension of the ink will keep it on the nib. Learn how long you can draw before this runs out, so your line will be unbroken. We have used three different nibs: a small flexible one, a solid one and a rounded one. Each one gives a different expressive mark.

Washes

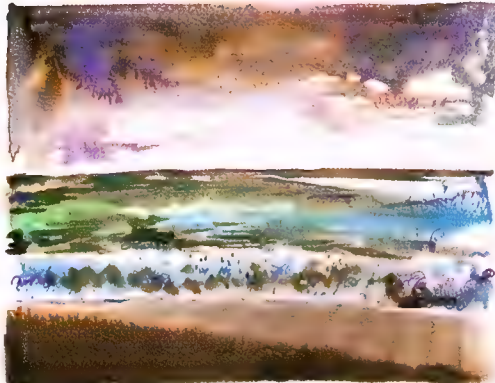
Experiment with different inks and washes

Now for the fun part! Prepare to make mistakes and feel frustrated when the ink, pen or brush refuses to behave as planned. Bounce back, using your creativity to solve these problems with determination and try again, but differently. Your courage will be rewarded by something truly invigorating and original. This section deals with the capacity of inks, less pen work and more brushwork. Be far more experimental; work with the waterproof and soluble nature of different inks to create subtle and beautiful layers. (Watercolour can also be layered over waterproof ink. One of our favourite drawing inks is black Quink, with its subtle tonal variations.)



DILUTE WASHES

Use watercolour paper to achieve subtle tones. Place a wash of clean water over the sky. It gets lighter towards the horizon, so wash water over this area. Load your large, soft brush with ink and sweep it horizontally. Most of the ink will stay at the top and diminish towards the horizon, causing happy tonal accidents. Angle your brush to create the waves and reverse the sky section to create depth on the beach.



COLOURED WASHES

Drawing and writing inks are available in a wide range of mixable colours, which helps to increase your range of expression. Mix them like watercolour, either on the palette or on the page. Experiment with a layer of water that dilutes the ink, then add pure inks to create blooms of colour wherever you like. Once again, use a brush or pen to drag and merge the colours and tones freely.



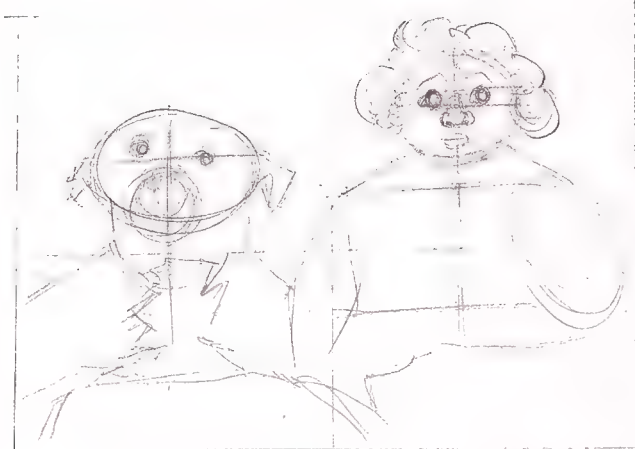
ENERGETIC WASHES

Anything goes here! Add all the expressive passion you can to the first wash method. Observe the power and energy of the waves and go crazy with mark making. Somewhat unbelievably we achieved crashing waves by spattering ink from a toothbrush, blowing large drops around the paper with a straw, blotting sections with a tissue, then finally scratching and scraping away ink with a compass.

We didn't do it!

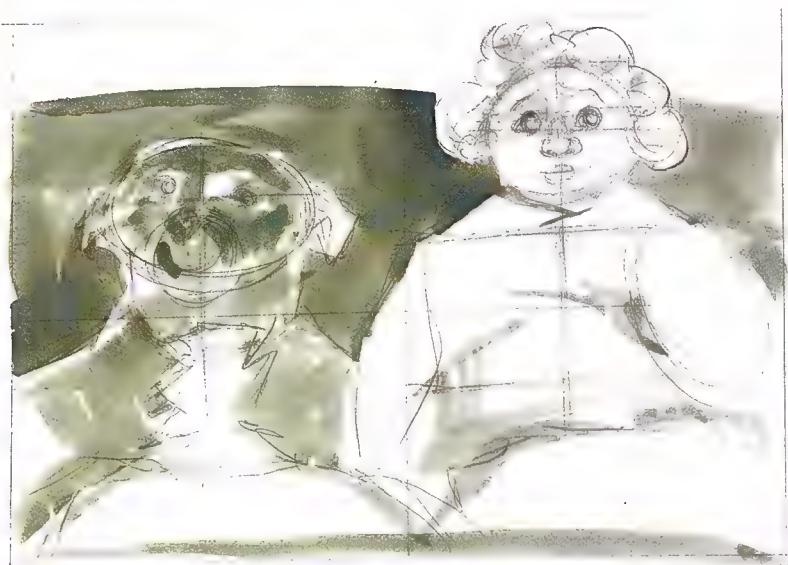
Select an image and get started

We decided to use the light hearted cartoon style of the early 20th century again, which was especially apt when we came across this image at www.morguefile.com entitled: We Didn't Do It. We learnt much in its execution, and we had some luck with the child's features which are simple and effective. But the dog was more of a challenge. It's easy to make mistakes in the shading around the eyes, but luckily it's simple to rectify them satisfactorily. The only evidence remaining is a blue tinge around the eyes telling of our efforts to remove the ink with water and a cotton bud. It was tiresome, but that's the stick-to-it-ive-ness required to achieve anything worthwhile according to Thomas Edison!



01 Sketch the proportions

Divide your photograph or resource into quarters. Sketch out the features and proportions accurately, but simply. Use an H pencil to ensure that you can erase these guidelines at the end.



02 Washes of tone Use a brush loaded with heavily diluted ink to tenuously describe the darkest shadows of the image. Pay attention to the facial features on both characters and the background, as well as the obvious shadows.



03 Outline the child Now it's time to think about the marks you are going to use to evoke that simple graphic feel. It may help to look back at old children's books or illustrations to see how much detail was used to describe shape and form. Here the motto is 'less is more'. We used a stylus to create a sensitive line.



04 Describe the dog The limited tonal range of the dog posed a challenge that nearly stumped us. In contrast to the child's simplicity, it needs plenty of expressive attention. This first step demands a little experimentation with marks. Which will be the furriest? Dots, crosshatches or curves? Unsatisfied with this attempt (a definite 'urgh' feeling!), we move on to solve it in step five.



05 Deepen the dog Unhappy with the mark making, we decided to obliterate it carefully with washes of dilute ink. With a heavy hand we limited the tonal range too much, so we brought a water soaked cotton bud into action to wipe away the excess. This worked satisfactorily. We advise you to practise the effect separately if you feel worried.

"Ink works on most paper, but for a hard wearing surface... there are two to investigate"



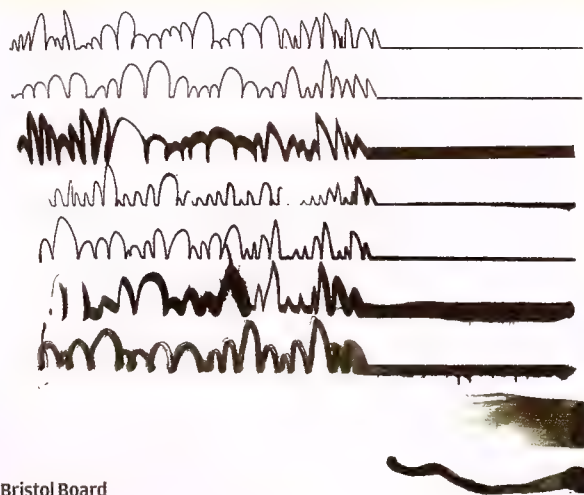
07 The final points Finally a touch of humour to reinforce the meaning of the title *We Didn't Do It*. A floating feather or two suggests some mischief that may have taken place before the look of innocent surprise settles on the subject's faces. We also took this opportunity to colour in some of the stripes for a polished finish.

06 Sort the background Now that the main subjects are complete, it is time to use your personal artistic license to decide on some of the background details. The image we chose has a complicated pattern, but knowing that this style of illustration favours simple backgrounds, we opted for stripes. It also emphasised the sense of the pillow's shape.

Perfect paper

Pick the most suited paper for your work

Ink works on most paper, but for a hard wearing surface that won't let the ink bleed through or suffer under vigorous pen work, there are two to investigate. First, the super strong and super smooth Bristol Board. This is excellent for detail and careful pen work, like the cat images. Second, the super strong and super bumpy watercolour paper that brings out the best in your washes, yet won't compromise your ability to create fine lines.



Bristol Board

Fineliner

Biro

Calligraphy

Stylus

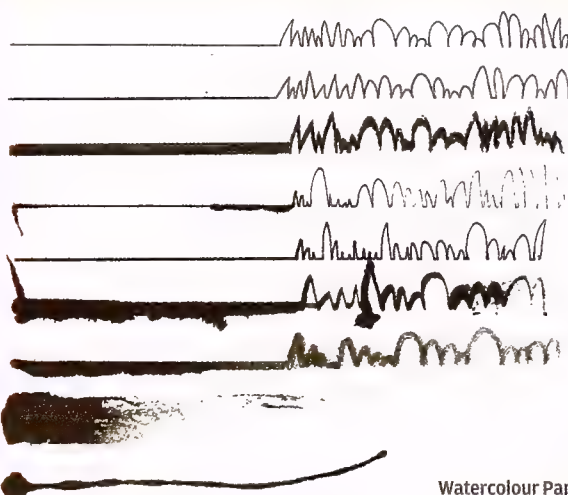
Stylus

Stylus

Tapered brush

Card

Straw

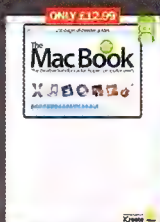
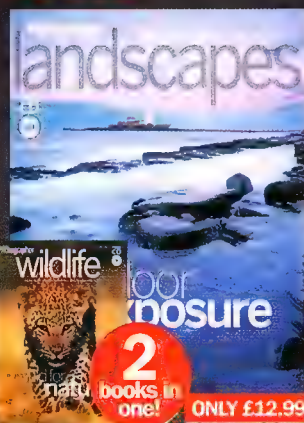
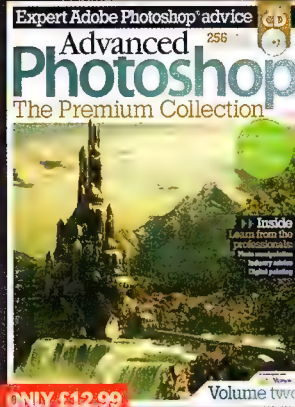
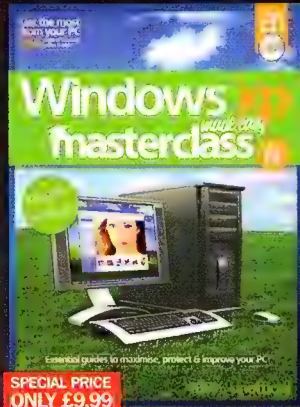
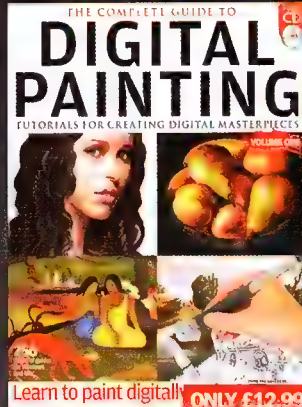
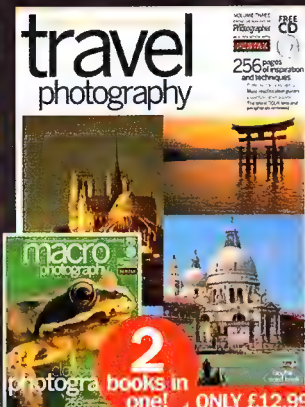


Watercolour Paper

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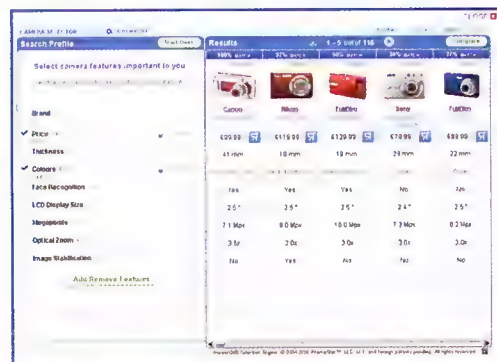
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02 Create the stamp

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04 Add a title

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06 Add a date

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On this issue's panel...



Jill Garl

With her natural talent for creating painterly portraits, Jill is the perfect person to offer up some quality advice for getting the best images you can



Jim Scullion

Jim joins us once more to share his professional advice for using Painter. This issue he delves into composition, capturing personal portraits and playing with colour

What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously

Fine art When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out

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Pleasing on the eye

I have been told that my paintings of street scenes lack good composition. Can you advise me on what to avoid?

SUSAN PURCELL

To put it in basic terms, composition in a painting means creating a piece of artwork that is pleasing to the eye. How we position and balance the elements within a painting contribute to the overall composition. There are numerous ways to avoid destroying the composition of any painting which we will look at here. Do not place all of the focus of your artwork on one side

of the canvas. This can give an overall feeling of the canvas being split in two and weighted heavily to one side. Don't centre your main focus in the middle of the canvas and avoid too many horizontal or parallel lines, which can ruin the flow of a painting. Try to avoid objects running along the edge of a painting or split by the end of the canvas. This can lead the viewer out of the edge of the painting. Do not let objects touch at their edges or at points, but make them overlap instead. These are only a few of many pitfalls to avoid. However, you will hear conflicting advice from different artists, and many artists have created successful works of art ignoring one or more of these pearls of wisdom.



01 Original photograph Our original photograph is weighted too heavily to the right-hand side. The main subject should be the men sitting on the window ledge selling paintings, but the group of people to the right become the focus. The large window helps to balance the picture, but not enough.



02 Preparatory sketch Before painting the scene we create a tonal sketch. The sketch helps us to visualise the finished painting, the tone is spread out and elements have been added on the left side to help balance the picture. On the right-hand side the lamp post has been removed.



03 Completed painting We have added basic figures to the left-hand side, and by having them overlap the window they add weight to the painting. The wording in the upper corner adds to this balance. At the bottom of the painting, diagonal lines detract from the horizontal forms and add depth.

Suitable backgrounds

Q What is the best background for a painting of a toddler? Should I keep it simple or add toys and other childhood motifs?

GINA MEEKS

A A background in a painting of a toddler can look good either with toys or without.

There are many wonderful paintings showing children with toys. Sometimes the children are interacting with the toys, off in their own little world, and sometimes the toys are just sitting in the background, perhaps up against a wall or on a bed as a background. Toys or other childhood motifs may add colour and interest, while adding a storytelling mood at the same time. Backgrounds that have a simple splash of colour to complement the colouring of the child and his or her clothes are equally appealing. Decide how you want to portray the child in the painting and paint the background either with toys or without, to support your vision.

01 Use props Here is an example of using toys in a toddler's painting. This type of painting has a storytelling atmosphere. The toys also add a lot of colour, interest and fun to your painting.



02 Simple background In this example, the background has very little painting added. This is painted in a vignette style, which works especially well with a head and shoulders image.

03 One special toy Special toys or stuffed animals are a great addition to a painting of a baby or toddler. In this example, the background has been painted over to bring all the attention to the child and her special furry friend.



Personal pieces

I enjoy painting people and to date have worked mainly from photographs, usually from magazines and the internet. I'd like to have my friends and family pose for me, but how do I go about convincing them?

JOE REYNOLDS

This is a difficult question to answer in a general manner, so I (Jim Scullion) will answer it from my own personal perspective. It is encouraging that you want to involve your family and friends in your work. As artists, we always seek new subjects and new inspiration, and something that makes us want to create with a passion and a sense of satisfaction. We can't ignore the obvious subjects which are very close to us: our family and friends. I believe that an artist puts more effort into their work when they are working on something that means a great deal to them, a subject which they have great knowledge of and a personal interest in. I find it immensely satisfying to include my family and friends in my artwork. When I first included a family member or a friend in a piece of artwork I worked from photographs taken at a party, on holiday, or a special occasion. I would include them as incidentals in street scenes, and gauge their reactions. Over time I worked towards portraits where they were the main subject of the painting. Here are some examples of my work that depict my family.



02 Kevin

My youngest son is a phenomenal artist, and is laid-back personified. He is a Community Artist and a great lover of all things Italian, Reggae and Banksy. This painting using Oil Brushes has been printed out at the same size as the other portrait, and hangs opposite it.



01 Chris My oldest son is a games journalist and lives in London. His life is very busy and the painting was designed to replicate this. It reflects his passion for writing, games, horror movies, Iron Bru and Celtic football club. This is painted using Artist Pastel Chalk brushes and has been printed on a canvas almost four feet wide. It currently hangs above the fireplace in my sitting room.



03 Margherita My wife, Margherita, features in many of my paintings. This is a simple painting attempting to capture her amazing smile. She is my greatest supporter but also my severest critic. When you involve your family in your work expect them to be honest with you, and you will learn to rely heavily on that honesty.

Be prepared

I am fairly new to Painter and work from photographs that I have taken. However, I never seem to have a camera with me when I want one and the photos I do take are never exactly what I need. How do I tackle this?

DEREK MCKAY

Always be prepared. Invest in a small digital camera that you can carry about with you most of the time. You never know when an ideal subject will pop up. A series of paintings can be created from one photograph, or you can combine images from several photographs in one painting. It is important to use the photograph as a reference for your artwork, rather than trying to slavishly copy it. Don't be put off by how the photograph turns out, you took it for a reason and it serves as a record or reminder of the scene for yourself. Use the photos as a starting point to help you experiment with composition, layout and tone. Do not restrict yourself to the colour and lighting in a photograph. Imaginative use of colour and light can help you instil life in your painting. In our example we take two photos from a linedance event which are pretty poor in terms of detail and lighting, but they do help capture the scene we wish to re-create.

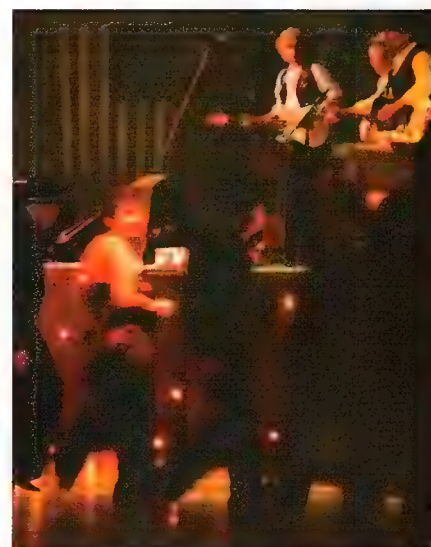


01 Photograph 1

This is the main photo we used as a reference for our painting. The photo shows the band in one corner and the dancers moving to the right-hand side. This is very heavily weighted to the one side. The band is also cropped off by the edge of the photograph.



02 Photograph 2 This photograph gives us a clearer image of the band. Both photographs lack detail due to the poor lighting, but that is not a concern due to the nature of the painting we wish to create.



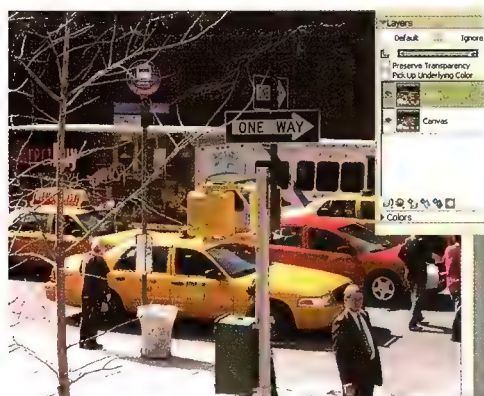
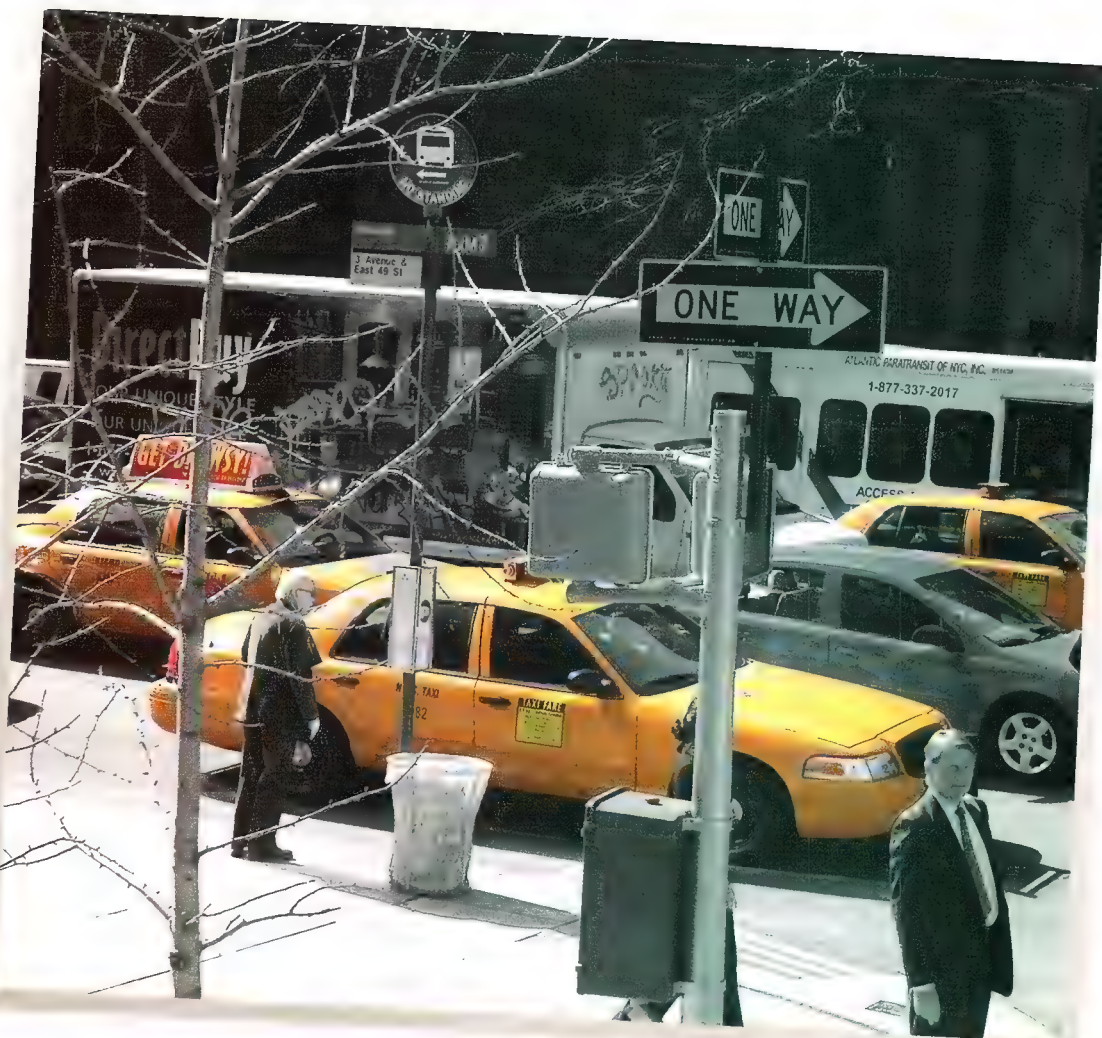
03 Final painting We have added a flag and a dancer to the left to help balance the painting. The band, referenced from the second photograph, also adds to the balance. We have painted the whole scene very loosely in oil brush variants using warm reds, browns and yellows to create warmth and movement.

Selective colour

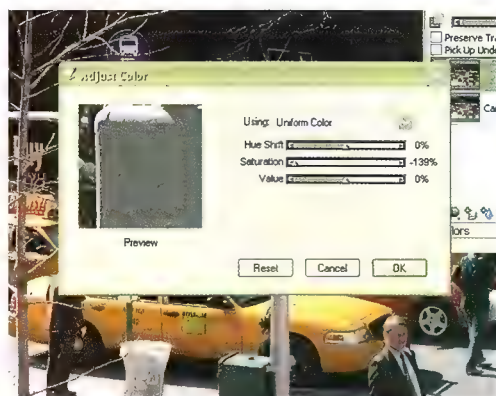
Can you show me how to hand colour using Painter X? I want to highlight parts of a photograph in colour, while making the rest black and white.

DEBORAH DAVIS

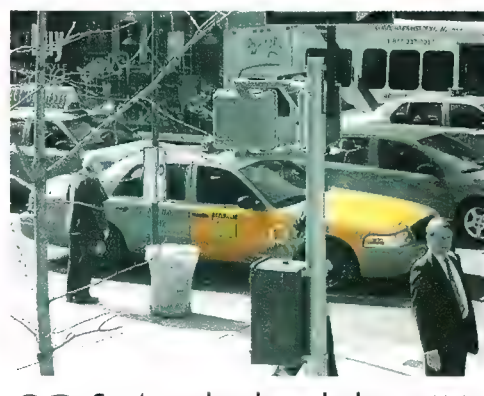
Colour and the use of it is the greatest tool in the artist's and photographer's kit. It can help convey tone and value, as well as draw a viewer in to focusing on a particular part of a painting or photograph. The technique you describe is sometimes known as selective colouring, and is often used by the advertising world to make you focus on the image they want you to see. Selective colouring can be used with both coloured photographs and black and white photographs. Subtle tinting or full colour can be used to achieve the effect you desire. In our example we will explain how to duplicate a colour photograph and paste it on a separate layer above the original. The duplicate layer will be converted from colour to black and white. We will then add a layer mask and paint transparency onto the upper layer exposing the original colour on the layer below. This is a fairly simple process which can produce quite striking results. The reference photograph in our example is of a street scene in New York. As yellow taxi cabs are a prominent feature of New York life, we remove all colour from the photograph and restore only the colour of the cabs.



01 Duplicate the photograph Start by opening the photograph in Painter. Now click on Select>All, which produces a dotted box around the whole photograph. Then press the Alt/Option key and choose Select>Float. This copies the photograph on a layer exactly above the original layer.



02 Remove colour from the top layer Now convert the top layer from colour to black and white. Choose Effects>Tonal Control>Adjust Colours. In the resulting pop-up ensure that Uniform Color is highlighted in the Using box. Then move the Saturation slider all the way to the left (0%) and click the OK button.



03 Create mask and reveal colour Highlight the duplicate layer in the Layers palette and click the Add Layer Mask button. Click on the Layer Mask icon to highlight it (a black line appears around it). Select a Fine Tip Soft Air 20 brush from the Airbrush variants. Paint with black to reveal the colour from the layer below. Use white to reinstate the black and white.



Pet portraits

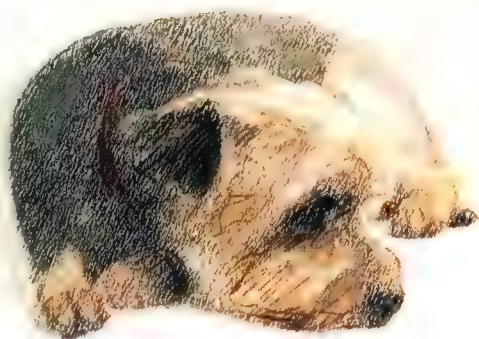
Q I have seen many amazing portraits of cats and dogs, and I want to do some paintings of my pets. But where do I start?

ANNA ROBERTSON

A There is a massive market in pet portraiture which can give much pleasure to pet owners. Most pets are very much a part of the family, so the amount of care and attention that would be paid to portraying any other family member should be replicated when painting pets. Painting household pets can be very rewarding, but it can also be a very difficult task. It can be difficult to get a dog or cat to stay perfectly still for a lengthy period in order to sketch or paint them, and it's not fair to expect them to do this. This is one area of art where photographs are really useful. It is also good practice to sketch the animal when asleep, noting the placement of their features and how the fur grows in different directions on different parts of the body and face. Photographs are doubly important when wishing to portray two or more pets together. Remember to capture not only their features, but also their particular characteristics and personality. And don't forget to reward them with a treat after!

01 Start with a sketch

We have created a portrait of Lady the dog using mainly Pastel Brush variants. We start with a rough outline sketch which is created in Painter using coloured pencils and Pastel Pencil brushes. When you're happy with the outlay you can proceed to paint the portrait.



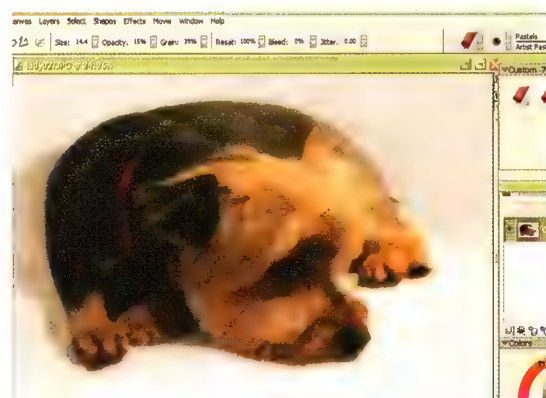
03 Finishing touches

We finish the painting by zooming in close and adding detail to the eyes and fur by using Pastel Pencil variants and smearing with a Blender brush (we used Soft Blender Stump 30 set at 100% Opacity). At this point Lady gets a few chocolate drops and we have a coffee and a giant Kit Kat.



02 Paint with pastels

We painted on top of the sketch using the Artist Pastel brush at size 14. Build up the figure slowly, being careful to apply the strokes in the contour directions of the fur. Using the Add Water variant of the Blender brushes, we blend various areas of the dog's body – particularly on the legs and the back.



04 Lady and the scamp

This is an example of a double portrait, featuring Lady and her feline friend. This would have been impossible to paint without the imaginative use of several reference photographs.



Which tools?

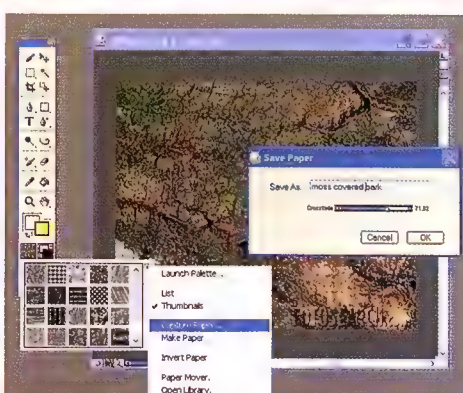
I wonder if you can help me? I would like to add new paper textures in Painter, but I'm not sure how to do it!

JAMIE DODGSON

There is no end to the many textures you can add to the Paper Textures category in Painter. Look around for different textures and take pictures of them to create a digital file, or find textures online that you like. Good examples include: some interesting tree bark, wood grain, or even some textured fabrics. Anything you can take a picture of may become an interesting texture for your paintings and they are great fun to play with to see what you can come up with. Painter already comes with many textures for you to use and experiment with, but you may want to add your own to the mix. It's a very easy process to add your own textures and you can easily delete them afterwards if you want to. This is one of the beautiful features of Painter; you have so much control over the settings and almost everything can be customised to fit your own needs. So, start snapping those textures!



01 Picture texture Start out with a picture of something that has texture. In this example we have used a picture of bark on a tree. There are many places you will find texture: paper, material and nature itself are all great resources.



02 Capture paper Using Ctrl+A or Cmd+A, select all. Click on the arrow at the top right then click on Capture Paper. Next you will see a window that allows you to name your new texture. Click on the Texture category to bring up the textures. You will see your new texture listed at the very bottom. Now click on your new texture.



03 Apply effects Next, go up to Effects> Surface Controls>Apply Surface Texture. You will see a window with different adjustments that will affect the look of how your texture appears. Experiment with the look you are going for. Above is how this image looks with and without the texture added.

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Using the products

This macro shot was snapped with the Panasonic Lumix FX37, which packs a lot into its viewing angle

The best products out there to extend and improve your Corel Painter experience

The creative products on test this issue...



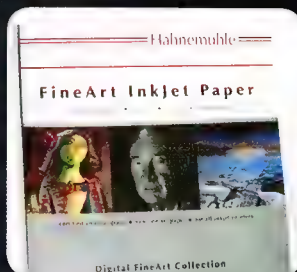
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Reviews

Panasonic Lumix DMC-FX37

£250 | Go wide with the latest Lumix compact

Cameras are an essential tool in your digital workflow. They're great for taking reference shots, creating texture or simply recording events in your life. In any case, they're getting cheaper, more advanced and we're expecting more and more from them, making the camera manufacturers work harder to pack in the features.

The new Lumix model from Panasonic is tiny, as are all compacts these days. However, unlike some similar models, it has a reassuring weight to it, making it comfortable in the hand. The weight also makes it feel a lot more robust than other compacts – it could probably take a knock or two, but it's maybe best not to put that to the test! It also appears to be scratch-resistant and the LCD screen feels well protected. Unfortunately, with the small size comes small controls, and that's going to be a problem for some users. The D-pad is fiddly and the power switch is tiny. Once you get used to where everything is, it's easy enough to work around the casing. But when your thumb can cover all the buttons of the D-pad in one go, you have to be careful.

When you turn the camera on, you're met with a clear, bright screen with crisp icons and a wonderful angle of view. It's delightful actually, and for the first time in a long time we don't really miss having a viewfinder.

Shooting modes are pretty simplistic, so you have few manual options you can control. For the ultimate in point and shoot, opt for Intelligent Auto from the Mode dial. This incorporates the latest in automated technology: MEGA OIS to detect hand shake, Intelligent ISO Control to detect subject movement, Face Detection to detect faces in your scene, Intelligent Scene Selector to



analyse the scene conditions, Light Detection to analyse the levels of brightness and AF Tracking to track a moving subject and keep it in focus. The AF Tracking can be turned on and off, but apart from this you can only alter the Burst shooting or Picture Size. For more control over your shots, choose the Auto mode so you can alter the white balance and ISO to suit your needs. A bountiful collection of Scene modes completes the options.

If you need manual control, then this is probably not the camera for you – but it's the quality that really matters. Luckily this is an area where Panasonic has always excelled. We tested this camera to its very limits, first trying it at an indoor concert, where low-light conditions, motion and stage lights came into play. Shots were stabilised, the camera focused pretty fast and the Intelligent ISO gave well-exposed and balanced shots. Moving outside into daylight, the camera continues to excel. It has a nice, natural dynamic range reaching right into the edges of the frame. Exposure is balanced, though there is a slight tendency toward overexposure in brighter areas



► Display button

There is an option to change the display of the LCD, from basic to full information. We'd love to have seen a histogram option on here too



► Casing options

The casing feels sturdy and robust for such a small camera, and has a decent weight to it. It comes in both a black finish or a brushed silver, if you like your gadgets to match

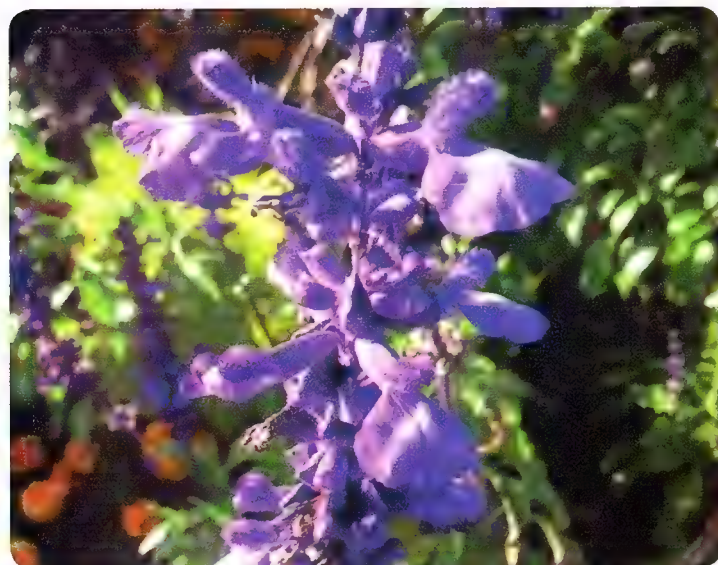


► Mode dial

The Mode dial is a little on the small side and is quite awkward to use. Still, it lets you change from Intelligent Auto to Scene modes and Video modes with ease

► Closing in

A decent Macro mode is essential for so many reasons. You can get some beautiful flower pictures that can be turned into paintings, or you can capture some textures





► 25mm wide-angle lens

While most cameras now offer decent zoom ratios, there are less that incorporate a decent wide angle. But this camera does successfully, with no distortion at the edges for a natural result

"One of the best things about this camera is the lens, which offers a 25mm wide angle. It's great to see so much of your composition"

of a scene. Chromatic aberrations are minimal, meaning you don't have to deal with unsightly purple fringing.

ISO control is an important gauge of a camera's quality, usually topping out in a compact at about 400 before noticeable noise creeps in. If you manually select ISO 1600, then you'll find that this is definitely the case, with noise all over the shot. But switch to Intelligent ISO Max 1600 and you'll get a much more natural and clean shot.

One of the best things about this camera is the lens, which offers a 25mm wide angle. It's great to see so much of your composition, and it

makes shooting landscapes pleasurable – perfect for sticking in the holiday album or using for a painting reference. The Macro mode covers close-ups nicely and the 5x Optical Zoom is just the right length. Despite it being of the folded lens variety, there is surprisingly little evidence of distortion.

To be honest, there's little to fault here.

Compacts these days are advanced, technical and easy to use, so it's hard to get them wrong. It's the little touches that matter – in this case, it's the super wide angle. But unfortunately the tiny downsizing of buttons is a real negative.



► Going wide

That 25mm wide-angle lens gives you so much scope when shooting landscapes, fitting in more of the frame. It's also great for large group shots, fitting people in with ease



► Zoom, zoom

The 5x Optical Zoom gives you even more scope for compositions and is aided by the stabilising technology, for which Panasonic is well regarded in the camera world

Panasonic Lumix DMC-FX37

Price	Shutter speed
£250	8-1/2,000
Web	LCD
www.panasonic.co.uk	2.5 inches
Phone:	Exposure modes
0844 844 3852	Intelligent Auto, Auto, Motion, 26 Scene
Megapixels (effective)	Metering options
10.1	Intelligent Multiple
Max resolution	Flash modes
3,648 x 2,736	A, A+RE, Fon, SS+RE, Foff
Sensor information	Connectivity
1/2.33"	DC-in, AV-out, HD AV-out, USB2.0
Lens data	Weight
f2.8-8 (25-125mm)	125g (body only)
Zoom	Dimensions (mm)
5x opt, 4x dig	94.7 x 51.9 x 22mm
Focus/macro	Batteries
50cm-inf/5cm-inf	Li-ion
ISO sensitivity	Storage
Auto, 100, 200, 400, 800, 1600, High	SD, SDHC, MMC, 50MB built-in memory
Sensitivity: Auto (1600-6400)	

camera specs



► Main menu

There are two key menus: the main menu and the Quick menu. The former is for setting up the camera and changing recording options, while the latter is a list of the most common changes you might want to make, overlaid on the screen

What we like

Wide-angle lens
Robust casing
Easy to get good shots

What we don't like

Buttons too small
Histogram hidden in Set-up menu

we say

It has its flaws, mostly size issues, but for getting quick snaps on the go, it does the job

Features

7.0
Ease of use
9.0
Quality of results
8.0
Value for money
7.0

Overall score **8.0**

verdict

Freecom ToughDrive Pro

£100 | 250GB of storage encased in a tough, no-nonsense casing

External hard drives can generally be divided into two camps; there are those designed to sit on desks in plain view, which have generally had a stab at some kind of aesthetic design ethic, and then there are their more practical, utilitarian cousins. The ToughDrive from Freecom falls between the two. It's a reasonably attractive little unit, upholstered in the kind of gooeey satin-effect plastic commonly used to make sheaths and skins for smaller gadgets. It's available in two colours; a rather girlish pink and an Apple white to match your MacBook. It's diminutively sized and will easily fit into a bag or laptop case. And at just over the size of a BlackBerry, it's infinitely portable.

It's also an incredibly practical unit. Freecom boasts that this is the toughest hard drive in the world, and while we haven't been brave enough to give it a good kick or chuck it off a ladder, we've shown it no mercy when it comes to day-to-day life. We shoved it to the bottom of our workbag to keep company with books, sketchpads, loose pencils, keys and all the other heavy, pointy objects that could have potentially had an adverse effect on it.

And amazingly, after several days of rough treatment, there isn't a single mark or scratch on it. This is important, because thanks to its dual USB 2.0 and FireWire connectivity, plus its small size and light weight, the ToughDrive is an ideal portable solution for digital artists carrying work around. When you consider that one fully lossless image file can easily eat up the megabytes on a USB stick, the ToughDrive becomes a practical solution for anyone who travels with work in progress, or has a huge portfolio to show to clients. The dual connectivity makes it a breeze to use, with both Macs and PCs. It's brilliant for art students who want to take digital work home for the holidays without lugging their entire computer, and even the most prolific digital artist would have trouble filling the 250GB storage capacity.

The ToughDrive does have a tendency to get a little warm during prolonged use, but the read and write speeds are good (especially over FireWire) and the connection interfaces are as well protected as the hard drive shell itself. For use as a portable electronic portfolio it really can't be beaten. But despite its design ethic, it's not really a desktop drive for constant use.

specs

Freecom ToughDrive Pro

Company	Freecom	Operating systems	Windows XP, Windows Vista, Mac OS-X
Price	£100	Minimum requirements	USB 2.0 or FireWire connection
Website	www.freecom.com		

➤ Tough casing

This tough satin-effect casing protects against damage, but sadly not against dirt, thanks to its vaguely sticky finish!

➤ USB 2.0

A USB connection is ideal for use with a PC, and the drive is powered via USB or FireWire, so no adapter is needed

➤ FireWire

A speedy FireWire 400 connection gives Mac users an extra edge. And again, this also powers the drive

➤ Silent running

The fanless design means the ToughDrive gets a bit warm with extended use, but it runs silently

we say

What we like

Tough casing
Silent running
Dual USB 2.0 connectivity

What we don't like

Gets too warm with extended use
Only available in white or pink

verdict

This portable external hard drive from Freecom is a real tough cookie, and it's ideal for artists on the move

Features **9.5**

Ease of use **9.0**

Quality of results **9.0**

Value for money **8.5**

Overall score 9.0

Tough casing

USB connection

Fanless design

FireWire connection

Fine Art Inkjet Paper

£5.45 | A great sampler pack to do your work justice

Hahnemuhle has produced some of the world's finest papers throughout a history that stretches back more than 400 years. There have been Hahnemuhle papers for almost as long as there have been printing presses to use them with, and this ancient and venerable German company has embraced many changes in the way artists work throughout its history. Now, in addition to its traditional fine art papers, Hahnemuhle produces a range of photo and inkjet papers for photographers and digital artists alike. We took a look at its FineArt Inkjet Paper sampler pack, which contains 10 sheets of prime printing surfaces. We tried the Photo Rag paper, which weighs in at 308gsm per sheet, and is smooth yet lightly textured. It's a slightly creamy off-white and is marketed at both photographers and digital artists.

What's nice about this paper is its versatility. Hahnemuhle recommends it for photographers and artists, and it's a pleasure to draw on with a 2B pencil thanks to its smooth surface and slightly stippled texture.

We put this paper through its paces using two types of inkjet printer: a high grade professional quality photo printer and a cheap and cheerful piezo-electric desktop unit. The

results from the former were very good, with excellent detail and no smearing. For some images, the matte finish can make colours look a little flat, although a dose of digital ground or even a quick once-over with an acrylic glaze could soon fix that. We did have more trouble with the cheaper printer, though, where the weight of the paper caused a slow-down of the paper feed, resulting in stripes across the print.

As mentioned, this is a sampler pack and you get ten sheets in total. Other ones worth mentioning are the canvas paper, which is very flexible and gives great results, plus the Photo Rag Pearl is exceptional for printing photos. It's well worth investing in this sampler pack, as it is an affordable way of experimenting with the different finishes and see which one suits you. A pack of Hahnemuhle paper can cost anywhere between £21 and £135, so this is a great product. We got our sample from Jackson's Art Supplies, which is a website that offers fantastic discounts on all sorts of art materials. You can purchase brushes, paints, easels and mediums in addition to inkjet paper made especially for fine art projects. The whole site is a treasure trove for creative people and products can be shipped worldwide. So got over there and treat your art to the paper it deserves!

"This pack is an affordable way of experimenting with different finishes"

Hahnemuhle Inkjet Paper

Company	Operating systems
Hahnemuhle	All
Price	Minimum requirements
£5.45 for 10 sheets	A good quality inkjet or a colour laser printer
Website	
www.jacksonsart.co.uk	

specs



The stockist

Our paper pack came from Jackson's Art Supplies (www.jacksonsart.co.uk) and featured a good choice

Drawing

The subtly textured surface has provided a great ground for some initial line art, which we'll base a painting on.



Professional inkjet

The professional quality inkjet print is very good, although it would benefit from some added texture

Regular inkjet

Sadly a cheap desktop inkjet doesn't do justice to the paper, with noticeable banding, weak colour and pixilation



What we like

Creamy, slightly off-white colour
Smooth surface with a hint of texture
Nicely weighted

What we don't like

Might be a tad too heavy for the cheaper desktop inkjets to handle

we say



High quality paper from a very good brand, but really needs to be used with a professional printer, otherwise results are mixed

Features **8.5**

Ease of use **8.0**

Quality of results **8.0**

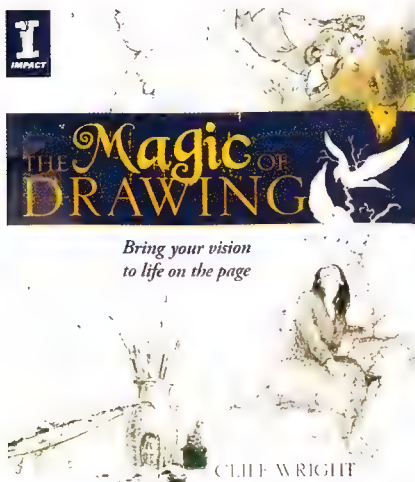
Value for money **8.5**

Overall score **8.0**

verdict

The Magic Of Drawing

£14.99 | An appealing, magical guide to drawing for all ages



➤ Family friendly

Cliff Wright is perhaps best known as the cover illustrator for the early books in the *Harry Potter* series

Cliff Wright is the artist who created the most iconic children's illustrations of recent years: the covers for the *Harry Potter* books. In this delightful, whimsically illustrated guide to drawing, he shares some of his secrets for creating evocative line art ready for painting.

The Magic Of Drawing is a book that should be worked through progressively. It's ideal for people who have been taught the basic rules of composition, but whose skills are rusty from lack of use. It's also a lovely book for younger readers, who will enjoy its lively illustrations and imaginative approach. It starts off by exploring how we see objects and translate them into images, with exercises based on drawing from observation and from memory. The calm, almost meditative approach the book takes is ideal for people who paint and draw purely for fun. The exercises are relaxing and enjoyable to complete, and there's plenty of amusement to be had in ideas like drawing with the hand you don't normally write with, exploring how using information from other senses apart from sight can be translated into an image, and even drawing upside-down! As a

children's illustrator, Cliff Wright is a master at creating warm, friendly scenes which are deep, comical and believable. And while this book isn't an instant route to reproducing his style, it really helps you to expand and understand your own.

Moving through the book introduces you to more complex exercises, like drawing a face through touch. Rather than presenting you with basic figure drawing and compositional tips, the aim of this book is to get you to explore what you perceive and how you draw it. For this reason, as well as the incredibly cute illustrations, we really recommend this as a book to be enjoyed with kids. The exercises are calm but fun, and the focus on seeing and drawing rather than on specific techniques makes it an ideal accompaniment to school art classes. If you've got young children or grandchildren, working through this book together is an ideal way to spend creative rainy days. And we promise we won't tell anyone if you just want to enjoy it by yourself in peace and quiet!

Author
Cliff Wright

Price

£14.99

Publisher

Impact

ISBN

978-1-600061-093-6



➤ Mental exercise

Wright describes the Sense exercise as perhaps the most important in the entire book, as it can calm and focus the mind. This technique will help you to produce great art

➤ Ways of seeing

A good half of the book is made up of exercises based on perception, rather than on drawing itself. This helps you get set up for when you try your own drawings



➤ Technical tips

Some sections of this book appear to be common sense practises, but as Wright points out, many of us ignore them in favour of the quick and easy route!

➤ Use space

The space around a subject can say as much as the actual subject itself, and here Cliff Wright shows us how to make use of this useful tip in our own paintings and drawings

Expressive Portraits

\$29.99 | A guide to painting creative portraits

Author
Jean Pederson

Price
\$29.99 USD

Publisher
North Light Books

ISBN
978-1-58180-953-4

Written and illustrated by award-winning portrait artist Jean Pederson, this book is a study in creating interesting and dynamic portraits. It focuses less on the technical trickery of face and figure drawing, but there's plenty of useful advice and guidelines on scale, proportion and body types to help you achieve perfect results. This book's strength lies in its discussions of useful painting techniques. While it's designed primarily for real media artists, Pederson's mixed media approach is also ideal for Painter artists who have the freedom to mix almost any paint effect. The exhaustive coverage of colour theory, light, shade and experimentation make this an inspiring book for anyone who wants to give their portraits a unique stylistic edge. If you're a fan of mixing media in Painter, the tips for combining different types of paint may inspire you to try this technique in real media too.

➤ The scale and position

Expressive Portraits is full of fantastic references such as these, which give you clear and easy-to-follow guides regarding scale and proportion



➤ Composition

Portraitists need to think just as much about composition as other artists. Here, Pederson presents some of the best ways to compose a portrait

➤ Colour theory

Colour theory is hugely important when painting the shadows and highlights of skintones, so there's plenty of advice on making use of colour schemes

Forging Dragons

£18.99 | The concept artist for upcoming movie, *The Hobbit*, explains all about painting mythical monsters

Author
John Howe

Price
£18.99

Publisher
Impact

ISBN
978-1-60061-139-1

Lead concept artist John Howe has worked on the look and feel of iconic fantasy movies, such as the *Chronicles Of Narnia* and *The Lord Of The Rings* trilogy. Recently confirmed as the concept artist for the forthcoming adaptation of *The Hobbit*, the foreword to his exhaustive study of dragons has been written by the film's director, Guillermo del Toro. His enthusiasm for Howe's work isn't misplaced either – over his 30 year career, John Howe has created some incredible draconic imagery, all of which is collected here with details of the myths that inspired each piece.

Unless you're a serious fantasy artist, this gorgeous book is more of a coffee table trinket than a must-have resource. But nonetheless, it's a fascinating and enchanting read that draws on myth, legend, classic fantasy and contemporary fiction for its inspiration.

➤ Lavish spreads

Each piece of finished artwork is displayed over a spread, showing off the stunning complexities of each painting

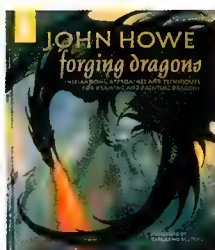


➤ Detailed references

A collection of detailed references, whether from historical manuscripts, old myths or works of fantasy fiction, accompanies each major painting

➤ Classic characters

As a concept artist for *The Hobbit* and *The Lord Of The Rings* movies, John Howe has turned classic characters into visual reality



➔ **Silhouette magic**
A black background can work wonders when it comes to adding drama to an image



Tutorial info

 Artist
Anne Carter-Hargrove

 Time needed
30 minutes

 Skill level
Beginner

Coloured cut-outs

Combine digital elements from Painter with traditional craft materials to make layered cut-outs

Although much of the art created in Corel Painter is a strictly digital affair, it can also be fun to use Painter to create elements for more hands-on, crafty projects, combining the best of the digital and the craft worlds. For this project we're going to break out the scissors, glue and construction paper, and combine them with some digital elements created in Painter to make layered, coloured cut-outs. These cut-outs would be perfect made into greeting cards, or perhaps a series of wall hangings.

We'll begin by creating a coloured background in Painter. This is where your creativity can run wild and experiment with some of the Painter brushes you might not otherwise use. Distortion brushes like Hurricane, or F-X brushes like Shattered will create some wonderful coloured background effects. Choose paint colours from one of the pre-set Color palettes, or create a Color palette of your own. Vibrant colours will stand out best against the black background. Feel free to try different combinations of brushes and colours for the background, as the main advantage of creating the background digitally is that it's easy to save or clear your canvas and start all over again.

After creating and printing a coloured background, you'll need an image for the cut-out. The most effective image for this will be one that has distinct edges that will make a good silhouette. Flowers, animals or dancers would all be good choices for the cut-out image. We'll fill this image with white to make it easy to cut out and then print it on black art or construction paper.

Now it's time to break out the scissors and glue, and get a bit messy cutting, layering, and decorating your Painter-created coloured cut-outs.

Create coloured cut-outs

Paint, print, cut and glue

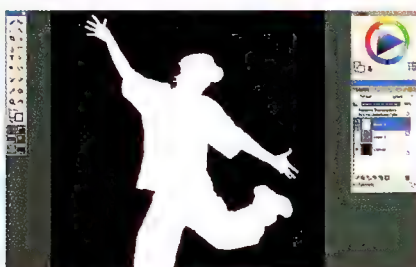
01 Paint a coloured background To begin, create a new document in Painter that's the desired size of your finished cut-out. Fill the canvas using your choice of brushes and colours. Here, we've laid down colours with an Acrylic Captured Bristle brush, then messed it up with the Distortion Hurricane brush. Print this background onto inkjet photo paper.



02 Fill the cut-out image Next, create a second document the same size as the background. Sketch the image for your cut-out, or paste in a photo or silhouette that you'd like to use. Add a new layer, and on this layer carefully trace the edges of your image with a white Thick n Thin pencil. Now completely fill the rest of the image with white.

Try different colour combinations

For this tutorial we used bright colours with a black background, but you could use a variety of brush and colour combinations. Using Watercolor brushes in pastel colours behind a soft coloured card would give you a completely different look. Or you could try a plain white cut-out behind black card for a reverse silhouette. Tissue paper can give a stained-glass look that's great for window hangings.



03 Print the cut-out image Use the Paint Bucket tool to fill the canvas layer with black. Turn off any layers except the white paint layer and the black canvas layer, and you should have a white image on a black background. Print this onto black cardstock or construction paper. The image will be faint, but should be defined enough to see the edges.



04 Cut out your image Using small, sharp craft or nail scissors, completely cut out the white image. If there are any rough edges, you can use fine sandpaper to smooth them over. If you're a dab hand with a craft knife, you could use that instead.

05 Layer and paste Using craft glue, paste the black cut-out on top of the coloured background. To give more depth to the cut-out, you can use cardboard spacers between the cut-out and the background. You might want to paint them a dark colour or use black cardboard.



06 Embellish your cut-out Once the cut-out is glued together you can use all of your craftiness to decorate it. Gold leafing pens, acrylic paints and a decoupage of tissue or crepe paper will all add layers of depth and tone. You could also layer a slightly smaller version of the cut-out to make a bevelled effect, or use a decorative punch to let other bits of the coloured background show through.

Images for your cut-out

Although it's fun to sketch your own image to use for a cut-out, with a little hunting you can also find great images on stock photo websites. The key is to look for subjects with distinctive outlines. If you search for silhouettes it'll make your job even easier, as the images are already filled for you and ready to cut out.

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Chris Sargent, Digital Photographer of the Year 2007

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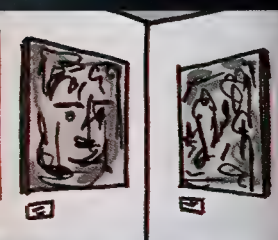
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Alberto Guillen is a regular on the online Painter Gallery, where his colourful flower paintings are immensely popular. He works in traditional media as well as Corel Painter X, and he's about to start experimenting with airbrushes



Alberto Guillen is a 57 year old transportation officer with a gift for painting. As well as his delightful flower paintings in Corel Painter X, he also works in traditional media to create portraits of people and animals, and in digital photography where many of his elegant, Impressionistic digital paintings are based. You can see more of his work at his suitably named website: www.endearingart.com.

"The best advice that I can give to any Painter enthusiast is to purchase a Wacom Tablet and learn from tutorials"

What drew you to Painter and why have you stuck with it?

I first became acquainted with Painter IX approximately three years ago through www.lynda.com. Now I have Painter X because I think it's the most powerful software available for artists. I've stuck with it because of its versatility and production capabilities.

How has your work and technique progressed?

My work and technique have progressed due to helpful tutorials from magazines and books that I have purchased and studied. The challenges that I have overcome are primarily learning how to set up the powerful toolbox features.

How would you describe your style to us and other artists?

I haven't defined my style in Painter as



yet, but I am working on developing one that will identify my own personal style. I enjoy realism and Impressionism, and experiment with new combinations. My muse is music. I really like painting with classical music or jazz, usually instrumentals, in the background.

What type of images do you enjoy creating the most?

My favourite technique is to use a quick clone of one of my favourite photographs and experiment with different oil brushes, pastels and textures. I prepare my digital files on Photoshop CS2 by correcting colour and composition. My favourite image so far is a seascape that I shot at the Oregon Coast, which looks really great as a large print. And because of Painter, I was able to transform it into a beautiful painting.

What is your latest project?

My latest project is geared toward painting a variety of flowers because of their beautiful design and colour, and to experiment with Painter's many types of brushes to create mood, light and texture. In the near future I would like to try the airbrush brushes.

What other areas of art do you enjoy?

Besides artistic photography, I enjoy illustration, oil painting, charcoal portraiture and watercolour painting.

What's the best piece of advice you could give a fellow Painter enthusiast?

The best advice that I can give to any Painter enthusiast is to purchase a Wacom Tablet and learn from tutorials, especially those offered in the **Official Corel Painter Magazine**. Then practise, practise, and practise some more.

And finally, what's the best compliment you've received about your art?

The nicest thing I've been told about my work in Painter was: "You are fantastic!" by my supervisor at work.

Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imagine-publishing.co.uk.

Readers' Gallery



Title: Three Beautiful Iris Dancers

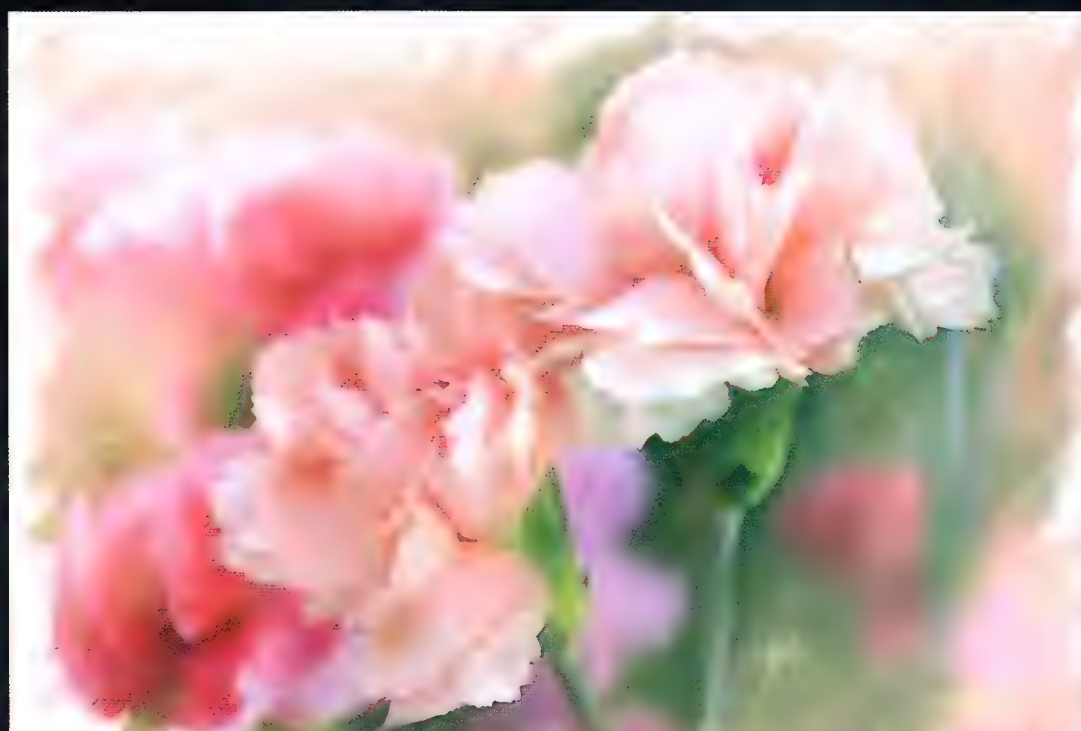
This painting is more of an oil painting rendition; the brush strokes and the canvas texture complement the whole piece.

Title: Wave Study

This is my favourite painting because it resulted in a nice composition. I like it in a large poster size because it shows off the brush strokes. I captured this scene at the Oregon Coast while walking on the beach with my lovely wife!

Title: Two Carnations Are Better Than One

I was stunned by the powerful pastel tools, the versatility of paper textures and the many options to produce such nice results.



Readers' Gallery



Title: Watercolour Still Life Study

The colours and textures from this study were the result of many experimental sketches.



Title: Momo

Momo was my very first Painter Gallery submission! The cute little dog belongs to my brother Ricardo. This painting was requested for a silent auction, to raise funds for the Humane Society in Salem, Oregon. Momo fetched \$150 for a 12x18 inch print.





Title: Balconi Di Amore

My brother Arturo went to Italy and took many wonderful photos. I liked this beautiful image and I was compelled to paint it in Painter X. The subtlety of the shadows and the ornamental ironwork became interesting subject matter.



Title: Old Faithful

I like this painting because it was the most fun I had using Impressionistic brushes. It also has a Gesso canvas texture. I love the play of light and colour. Also, a large print makes this painting a showcase of Painter X software!



Title: Beautiful Roses

Flowers are one of the most interesting subject matters for me – the shapes and colours are always an invitation to create new designs! With Painter X, the possibilities are endless.



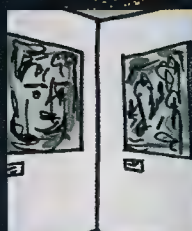
Creative Challenge

Check out who scooped the winning title for challenge 10

Challenge 11 is well under way, but we still have to announce the winner of challenge ten. A hearty congratulations goes to Debra Lee, whose colourful interpretation of the car photo caught our eye. We love the cartoon feel to it and the small watery

dots add to its appeal. It was a close race, though, with a really high standard of entries. Ron Pease created a beautiful daisy painting and the very same daisies also got a painterly treatment from Robin Kunzmann. Elain Rodriguez plumped for a different flower, while Eddie Durrett turned his

attention to the rustic millhouse with its lovely reflections and interesting trees. There's still time to enter the latest challenge, and you can find the images on the magazine disc or on the website. So what are you waiting for? Show us your artwork!



How to enter the challenge...

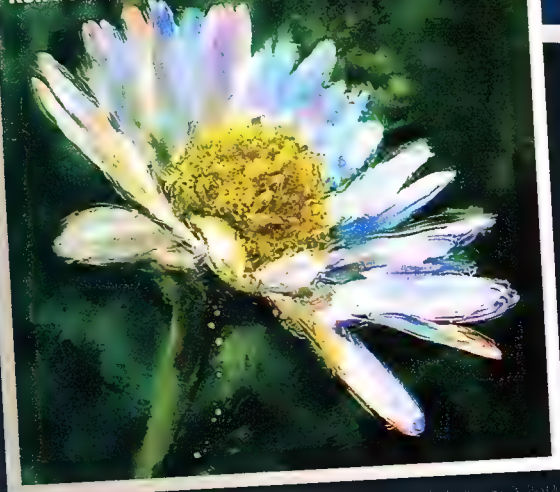
Visit www.paintermagazine.co.uk/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.



Ron Pease



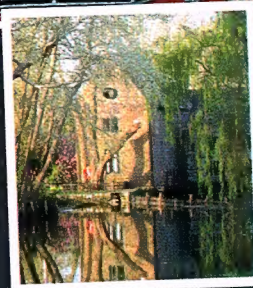
Roman Rezende



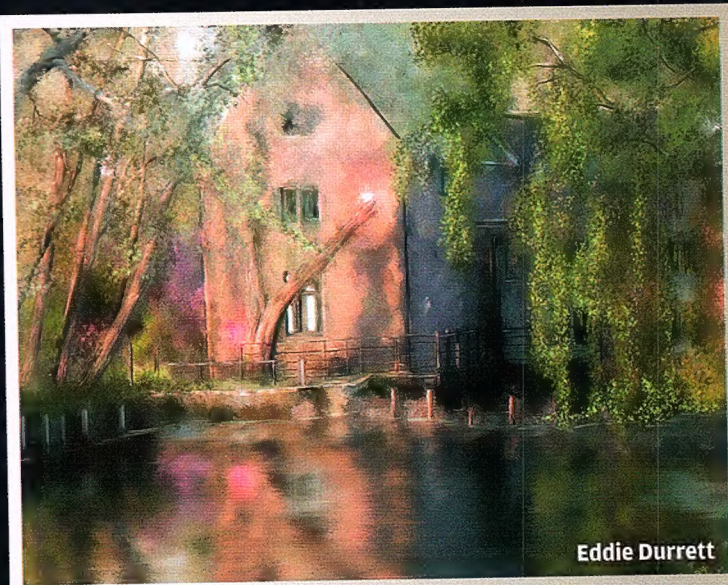
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Original images



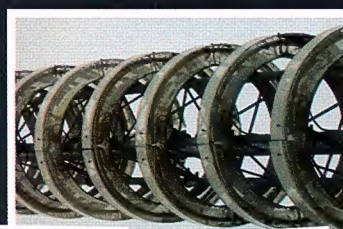
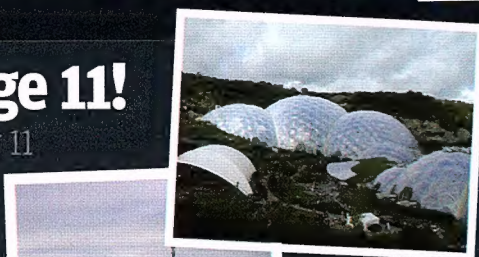
Elain Rodríguez



Enter challenge 11!

Dive into challenge number 11 and dazzle us

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Pick at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but choose a different type of image than you would usually. You'll find the photos on our disc this issue, or head over to www.paintermagazine.co.uk.





On the CD

PC and Mac

Learn about the creative materials on this issue's free CD-ROM



Load the CD: Microsoft Windows

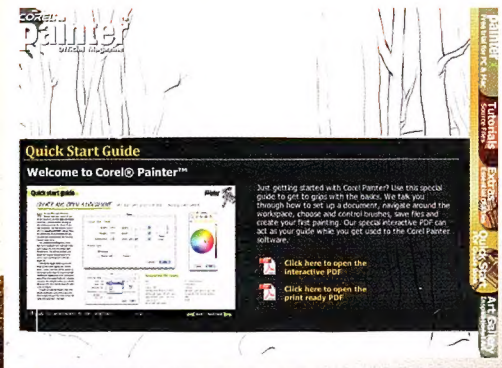
We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



► Tutorial files

Get the source files you need to follow this issue's tutorials

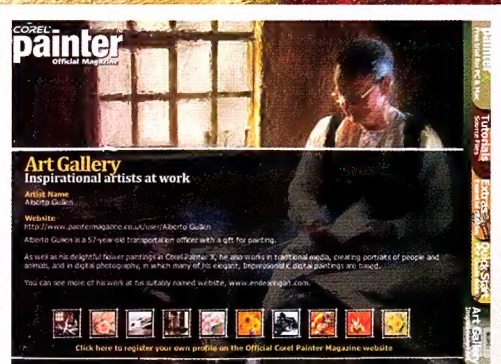


► Quick start guide

If you've just started with Corel Painter, our special quick start guide covers all the basics

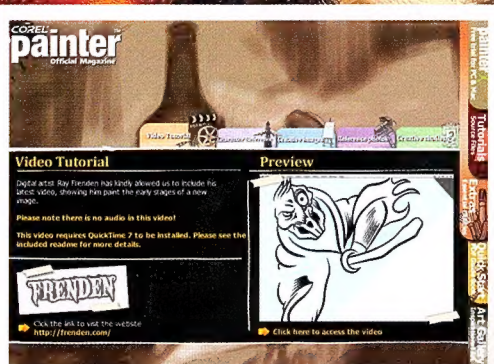
Creative materials for digital artists

- Free iStock photos worth £80 for every reader
- 35 minute video tutorial, drawing reference files
- 30-day trial version of Corel Painter



► Art Gallery

Be creatively inspired by a fellow reader's fabulous Corel Painter artwork



► Video tutorials

This issue's video tutorial comes from Ray Frenden who shows us how he creates his unique comic-style paintings



Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

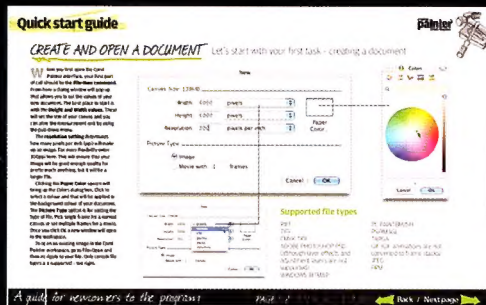
1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.

Need help with the disc?

If you experience any problems with the supplied CD-ROM, send an email to: CORxtrahelp@imagine-publishing.co.uk
Unfortunately we can't respond to software questions

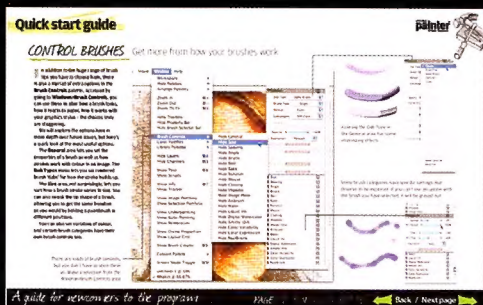


Corel Painter interactive quick-start guide



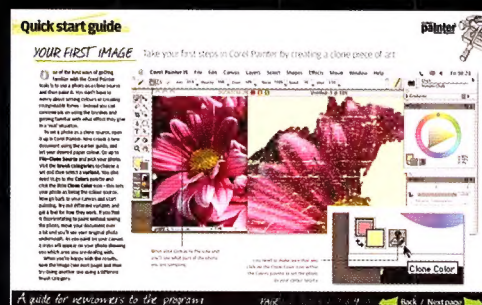
➔ Create documents

Learn how to create and open your first document and start painting your masterpiece



➔ Brush control

Discover how to select brushes and then tweak them to suit your artwork



➔ Your first painting

Take your first steps with the program and use the Clone function to create art!

All you need to start painting digitally today!

COREL®
painter™
10-page Quick Start guide

PC
and
Mac

Get started in
Corel Painter

Special ten page
PDF guide to help
you understand
the program

CD 22

COREL®
painter™
Official Magazine

PC+MAC

- ➔ iStockphoto images worth £80, plus 30 still life photos
- ➔ 30 minutes of Painter video from Ray Frenden
- ➔ 40 drawing reference images plus tutorial files

COMPACT
disc
DATA STORAGE

➔ Start here!

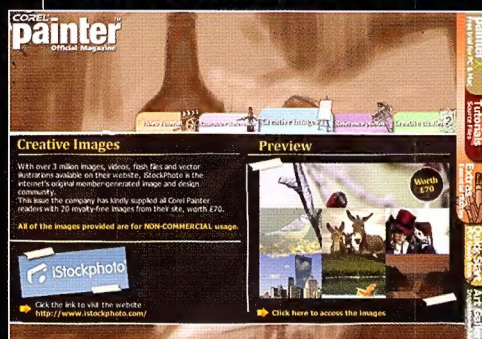
Access all of the CD content by clicking the side tabs

➔ Corel Painter X trial

Load up this 30-day trial and get started with digital painting today!

➔ Art materials

Chock-full of photos and drawing references, including £80 worth of iStock Photo images



Discover the essential Corel Painter resources on the disc!

